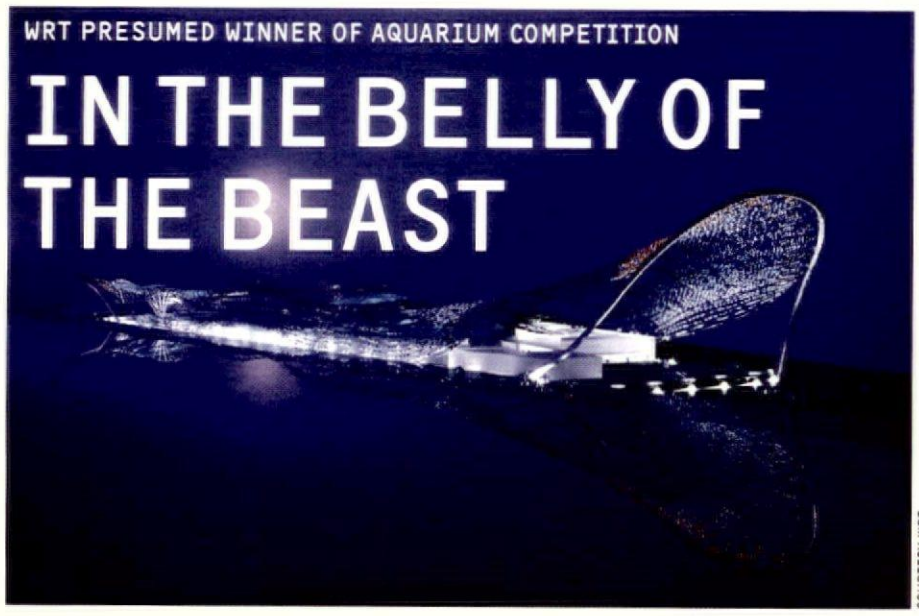
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WRT PRESUMED WINNER OF AQUARIUM COMPETITION

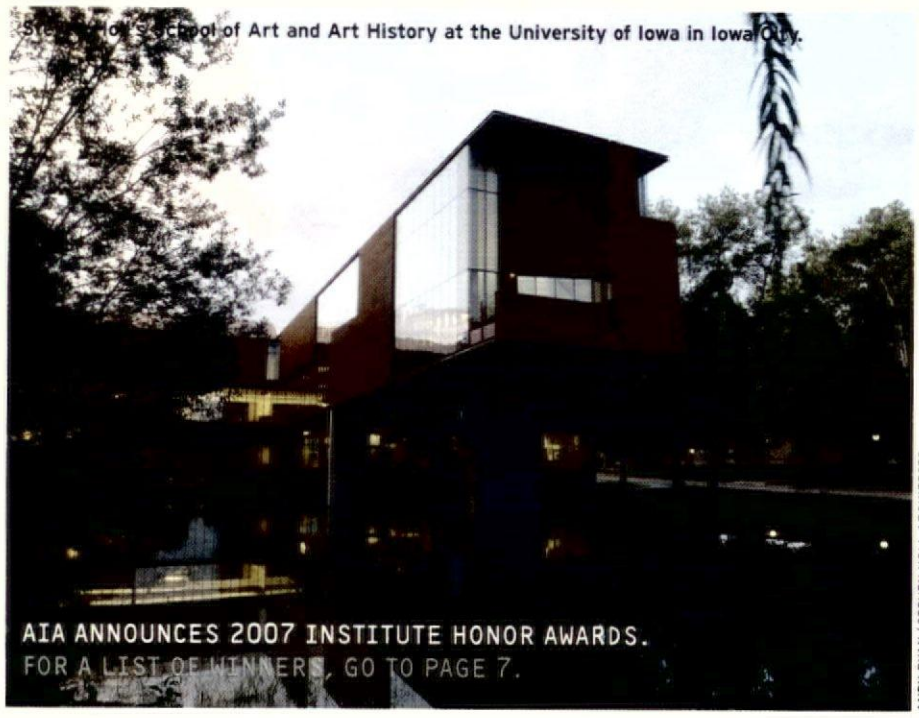
IN THE BELLY OF THE BEAST



COURTESY WRT

A team led by Wallace Roberts & Todd (WRT) is the presumed winner of *Perimeter Vision*, a design competition held by the New York Aquarium in Coney Island, according to a source who asked for anonymity. The list had been narrowed to three finalists in October: the Philadelphia-based WRT, and the New York firms Smith-Miller + Hawkinson, and Weisz + Yoes with West 8. Press representatives for the Wildlife Conservation Society (WCS), the organization that runs the aquarium, explained that an official announcement may not come until March, and that they cannot confirm whether a winner has been selected at all. However, principals at the two other shortlisted firms told *The Architect's Newspaper* that they had been thanked for their efforts and that they were no longer under consideration.

The project is intended to give the institution a more public face by redesigning the entire perimeter of its 50-year-old facility; a chain link fence currently marks its Surf Avenue border, while a bland concrete wall overlooks the boardwalk. **continued on page 6**



ANDY RYAN / STEVEN HOLL ARCHITECTS

AIA ANNOUNCES 2007 INSTITUTE HONOR AWARDS.
FOR A LIST OF WINNERS, GO TO PAGE 7.

WORLD BODY WILL JUGGLE EMPLOYEES OVER SEVEN YEARS WHILE REPAIRING 55-YEAR-OLD HEADQUARTERS

UN APPROVES RENOVATION

When the United Nations was completed in 1953, its architects drafted specifications that called for repairs 25 years hence. But according to Werner Schmidt, a UN spokes-person, the building was so well constructed that plans were put off. It was not until 1998 that the General Assembly voted to tackle the long-overdue renovation, though it has taken until now for a concrete plan to take shape. On December 23, the General Assembly voted on a budget of $1.88 billion for a renovation process that will take place in ten stages, according to the United Nations Capital Master Plan (UNCMP), with construction beginning this summer on temporary offices and meeting spaces for the headquarters' 4,000 employees.

The entire complex will be renovated, including the 39-story Secretariat, the domed General Assembly Hall, the Dag Hammarskjöld Library, and the conference center, as well as underground facilities linking all four buildings; it is scheduled to be complete in 2014. "Basically the point is to bring this building up to current New York City building codes," said Mark Camera, a project manager working with the UN.

All the UN facilities were built according to the 1938 New York City Building Code, which was not amended for 30 years. The buildings are rife with asbestos and saddled with a $35 **continued on page 3**

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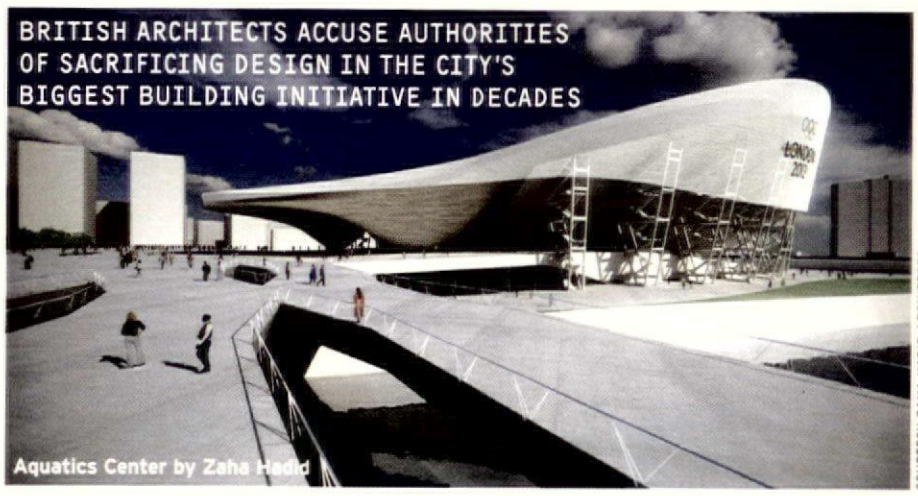
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NEW YORK CITY DECLARES WAR ON ILLEGAL ADS

DOB Cover-Up

Is there no such thing as bad publicity? New York City says it wants to challenge that notion by cracking down on the burgeoning number of illegal outdoor advertisements. The city's Department of Buildings has announced that it will strengthen enforcement of existing laws that ban advertising on sidewalk sheds, the structures erected over sidewalks to protect pedestrians from construction debris. Fines for the illegal billboards range from $2,500 to a maximum of $25,000. Offending ads could **continued on page 6**

BRITISH ARCHITECTS ACCUSE AUTHORITIES OF SACRIFICING DESIGN IN THE CITY'S BIGGEST BUILDING INITIATIVE IN DECADES



Aquatics Center by Zaha Hadid

COURTESY ZAHA HADID ARCHITECTS

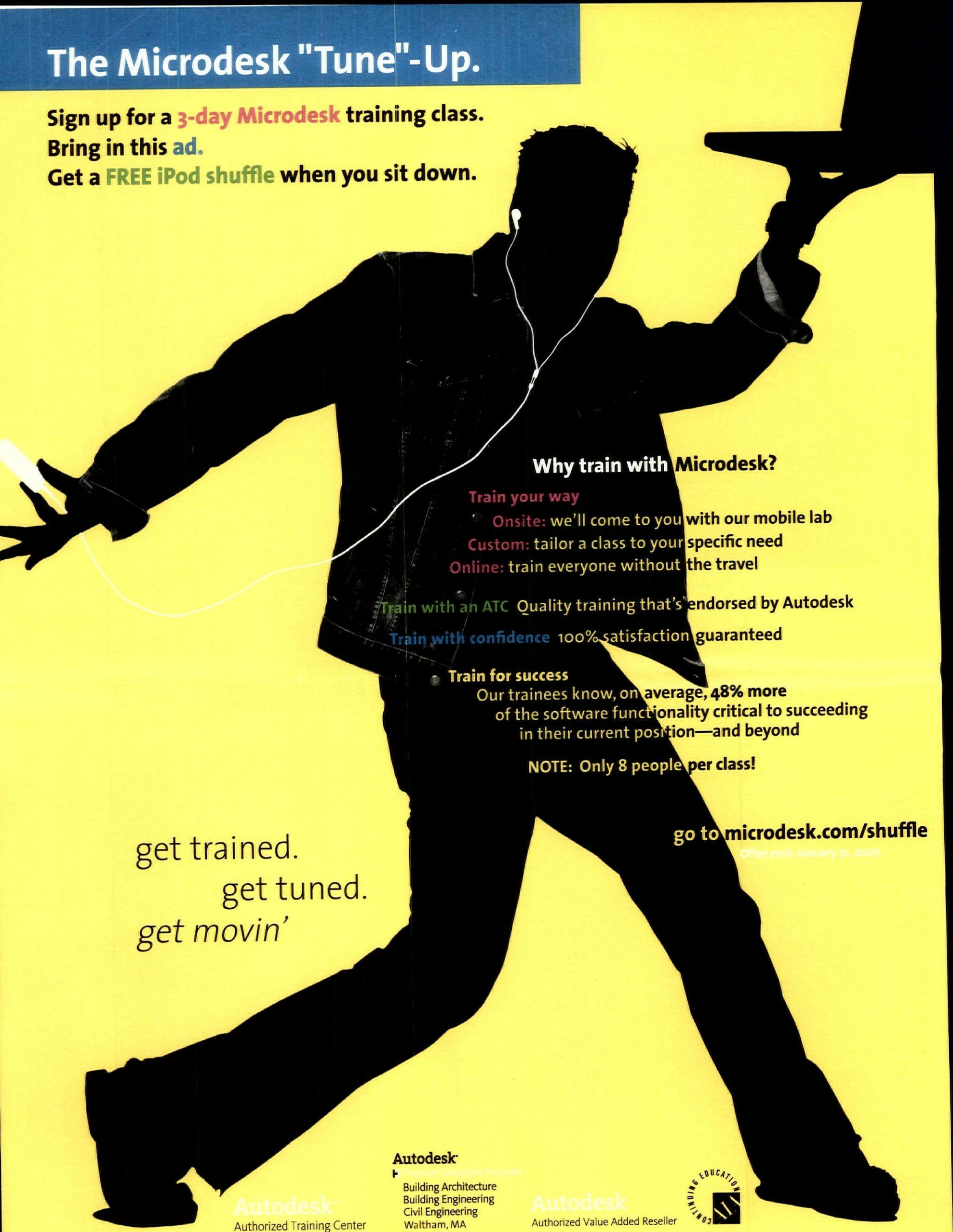
OLYMPIC FUROR

As London's Olympic Delivery Authority (ODA) prepares to launch a competition for the design and delivery of a velodrome for the 2012 Games, leading UK architects including Lord Norman Foster, Ken Shuttleworth, and David Morley are lining up to compete. And with the December announcements that **continued on page 9**

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EDITORS

The big picture of how the WTC site is coming together is difficult to grasp, but every day, incremental developments are bringing the picture into sharper focus. Much of the real progress is invisible: In the last few weeks, the Port Authority of New York & New Jersey announced that crews are now relocating utilities under the eastern portion of the WTC bathtub (along Liberty near Church), making way for the construction of a slurry wall that is necessary for the WTC Transportation Hub and towers 2, 3, and 4 to be built; that we'll see the temporary PATH entrance moved to a site just south of its current location in May; and that it authorized a 15-year lease of 400,000 square feet of the Freedom Tower to the New York State Office of General Services. On other fronts, the WTC Memorial Foundation has brought its fundraising total to $202 million in its $300 capital campaign; the MTA has agreed to kick in its own funds to make up the difference in the Fulton Street Station's budget; and Silverstein Properties' teams of architects from Norman Foster, Richard Rogers, and Fumihiko Maki, along with dozens of engineers and consultants, are working elbow to elbow on the 11th floor of 7WTC, intent on meeting a March 1 deadline for schematic designs.

When the LMDC announced last July that it would soon phase itself out, many were surprised because so much of its crucial work was left unfinished. At the same time, few bemoaned its loss, least of all journalists and a fair number of the design professionals involved in key WTC projects who repeatedly confronted an agency hell-bent on keeping its structure and decision-making processes secretive, thus excluding public discourse and denying the possibility of any sort of accountability. In fact, since the LMDC stepped out of the picture and the Port Authority assumed responsibility for the construction of projects on the WTC site (the WTC Memorial, Freedom Tower, and Transportation Hub), progress seems considerably more swift and transparent.

Still, it's a pity that the LMDC did not prioritize some of the things it was in a unique position to control, and that should have been addressed early in the process, such as ensuring that key WTC site elements and other LMDC-backed initiatives throughout Lower Manhattan, including several intriguing urban design studies, would be knit together. The Port Authority will no doubt keep the WTC site's projects on track, but it has come sadly late to the game.

This is not to suggest that the final result will inevitably disappoint. All the designers behind the primary projects have shown great responsiveness to the original WTC masterplan, their respective sites, adjacent projects, and the urban fabric. David Childs' invitation to landscape architect Peter Walker, who is collaborating with Michael Arad and Davis Brody Bond on the WTC Memorial across the street, was as inspired as his urging of Larry Silverstein to hire a diversity of architects for the towers. But the city is relying on the strength of the design community—certainly not on elected or appointed leaders—to pull everything together.

continued from front page million annual maintenance bill. Camera said the renovations, which will be overseen by the New York architecture firm HLW, will remove the asbestos, install sprinklers for the first time, and bring the buildings into compliance with the ADA (Americans with Disabilities Act).

According to Camera, the headquarters' landmark chambers will be restored, but the office floors in the Secretariat, some of which have the same layouts as when they were designed more than a half-century ago, will be gutted and standardized. "It will be less ad hoc, with more consistent workstations," he said. "It's all modular and proportional."

Though Camera said the UN is not likely to pursue LEED certification, the renovations will be sustainable, including efficient mechanical systems, rainwater collection, and low-e glass in the replaced curtain wall. He emphasized that, with the exception of a small entrance security structure, the complex will look exactly the same in eight years as it did when it was completed in 1952.

To accommodate the renovations, UN staff will need to relocate. The initial plan to build a 35-story office tower one block south on the Robert Moses Playground was scuttled in fall of 2004 by the State Senate. In a competition held the February before and limited to Pritzker Prize winners, Fumihiko Maki won the commission for the tower, which would consolidate UN staffers presently scattered throughout offices in Midtown Manhattan. The plan was abandoned, however, in the wake of community disagreements over the loss of the playground, as well as politicians' allegations of the UN's anti-Americanism.

The new plan, which will add two years and millions of dollars to the project, involves renting 228,000 square feet of office space in Midtown, through which 1,000 Secretariat employees will cycle as their UN quarters are renovated. The UN rented an additional 80,000 square feet in Long Island City to house its library's holdings. The UN plans to build a temporary conference facility designed by HLW on the North Lawn, a 5-acre park on the headquarters site. This two-story, 100,000-square-foot temporary structure, where the General Assembly and the UN's various councils will meet during the renovation, will consume half of the UN's green space, said John Clarkson, UNCMP program director. It will open in summer 2008.

MATT CHABAN

CORRECTIONS

In our Favorite Sources feature (*AN* 01_01.17.2007), Molteni & C/Dada's website was incorrectly listed: The correct website is www.dadaweb.it. Also, in the Products section, the website for Peter Mann's Outdoor Tipping Point Chaise should have been www.mannpeter.com. The image of Robert Moses' downtown bridge that appeared in the Diary should have been credited to the MTA Bridges and Tunnels Archives and the photos of the Hester Street Playground that accompanied Olympia Kazi's piece "Playtime," by artist Maria Antelman, should not have been credited to Reaktion Books.

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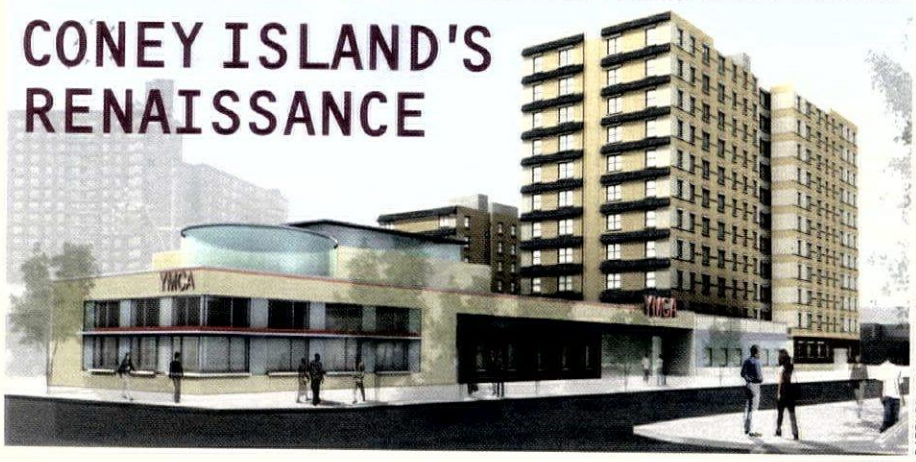
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NEW MIXED-USE DEVELOPMENT IS FIRST STEP TOWARD REVIVING AREA

CONEY ISLAND'S RENAISSANCE



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The old adage—it's a nice place to visit, but you wouldn't want to live there—may no longer apply to Coney Island. On January 11, Mayor Michael R. Bloomberg announced the selection of a developer for a new mixed-use development in Coney Island. Awarded to Coney Island Commons, a team made up of ELH Management, KB Companies, and Galaxy General Contracting, the project will include 152 cooperative housing units, 75 percent of which will be affordable, as well as a community center owned by the YMCA. The team responded to an RFP that was issued by the city in May 2006 and is the first piece in the 15-month-old Coney Island Strategic Plan, which aims to return the area to its former glory while improving the quality of life for residents.

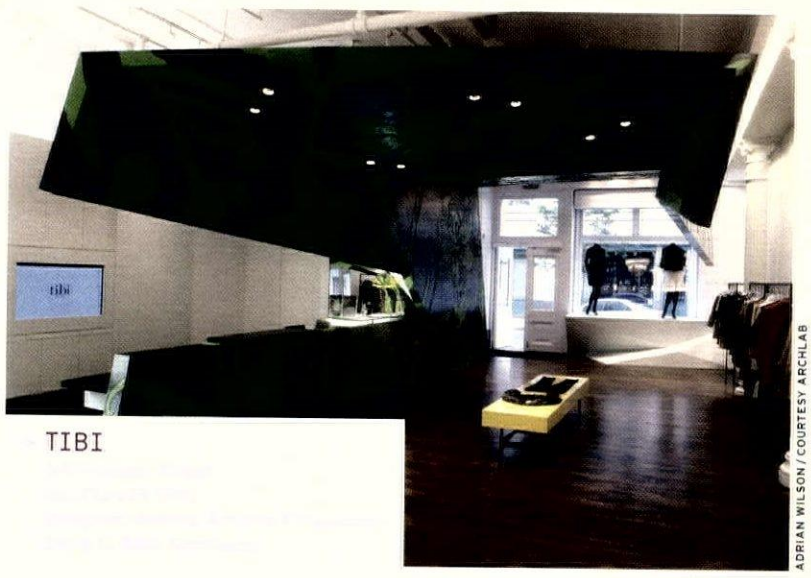
"One of the plan's key objectives was to build on Coney Island's historic past and to ensure its future at the same time, not only as a year-round destination for visitors but also as a more livable, vibrant community for its residents," Mayor Bloomberg said at the press conference. "The construction of this $56 million mixed-use facility will help us reach that objective."

The complex will be designed by Dattner Architects and will take the form of an 11-story tower and a seven-story tower. The community center will occupy the two-story, 40,000-square-foot base of these towers. The complex will employ a number of sustainable design elements, including efficient mechanical systems, water conserving fixtures, daylighting, and recycled and renewable materials.

The city is selling the property to the developers for $1 and will provide $5 million toward construction.

"It's no secret that the world's most desirable homes are near beautiful beaches," Brooklyn Borough President Marty Markowitz said. "With this project we are proving that in Brooklyn, anyone can afford a world-class oceanfront address." **MC**

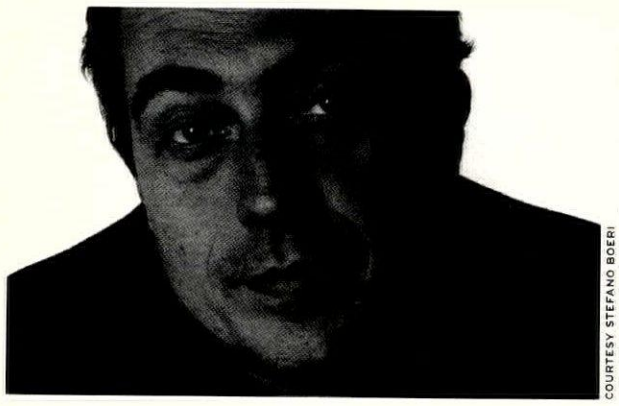
OPEN> BOUTIQUE



ADRIAN WILSON / COURTESY ARCHLAB

TIBI

The new women's clothing store Tibi in SoHo occupies a space typical of the neighborhood: a very long, not-too-wide space with a high ceiling and cast iron columns. Tibi, however, doesn't look much like its neighbors, because of two massive green-and-black canopies suspended from the ceiling. Starting with an arch-like form at the front entrance, the canopies fold in, over, and down, creating darker, more sheltered spaces within the bright loft room. "We wanted to create a forced perspective, because otherwise the shop is incredibly long," explained Antonio Saracino, who, with Steve Blatz, makes up the firm archLAB. The two forms actually create four distinct zones within the boutique, because the more straightforward white spaces between them have a different scale altogether. The architects wanted to use a floral pattern because Tibi's owner began as a textile designer and is known for her extravagant prints. "We chose black and green because they are her signature colors," said Blatz, "but what's amazing is that she gave us total freedom to design the pattern ourselves."



COURTESY STEFANO BOERI

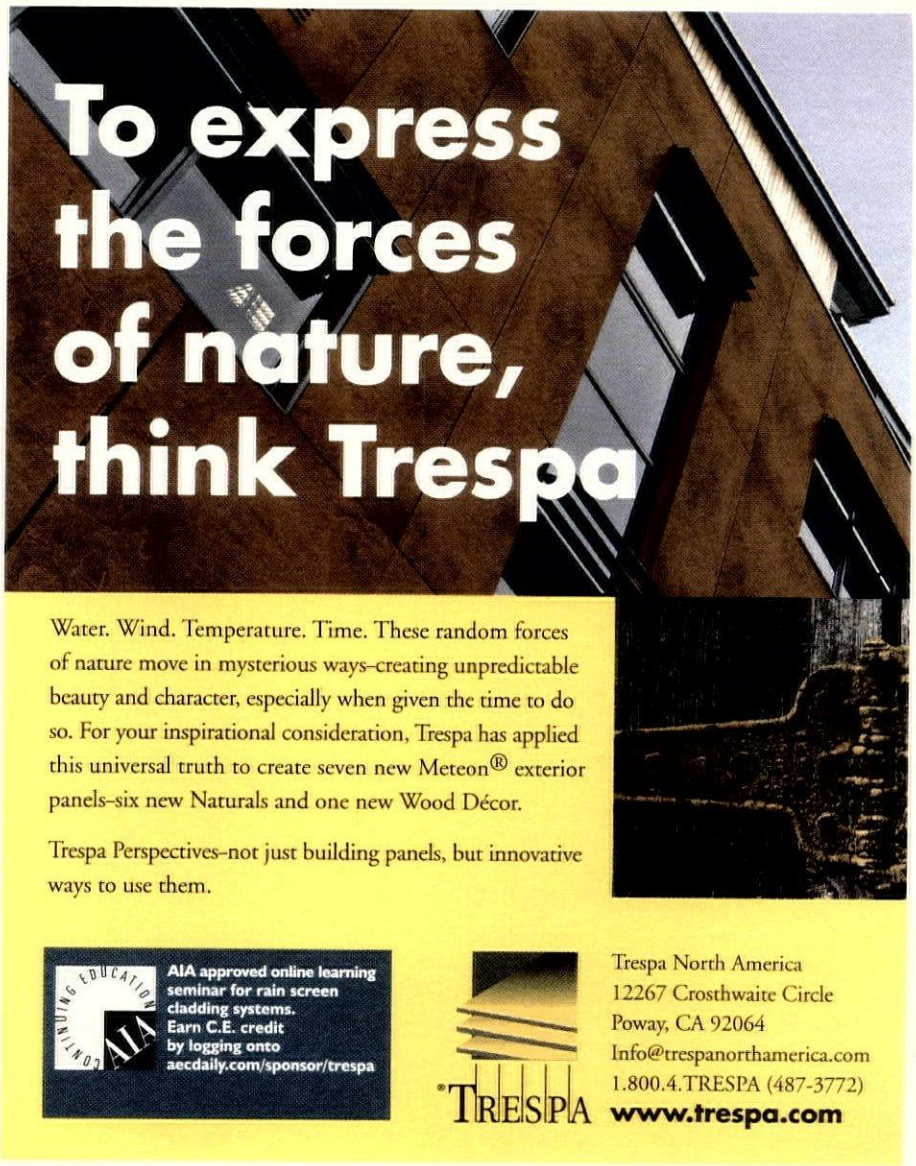
BOERI MOVES FROM DOMUS TO ABITARE

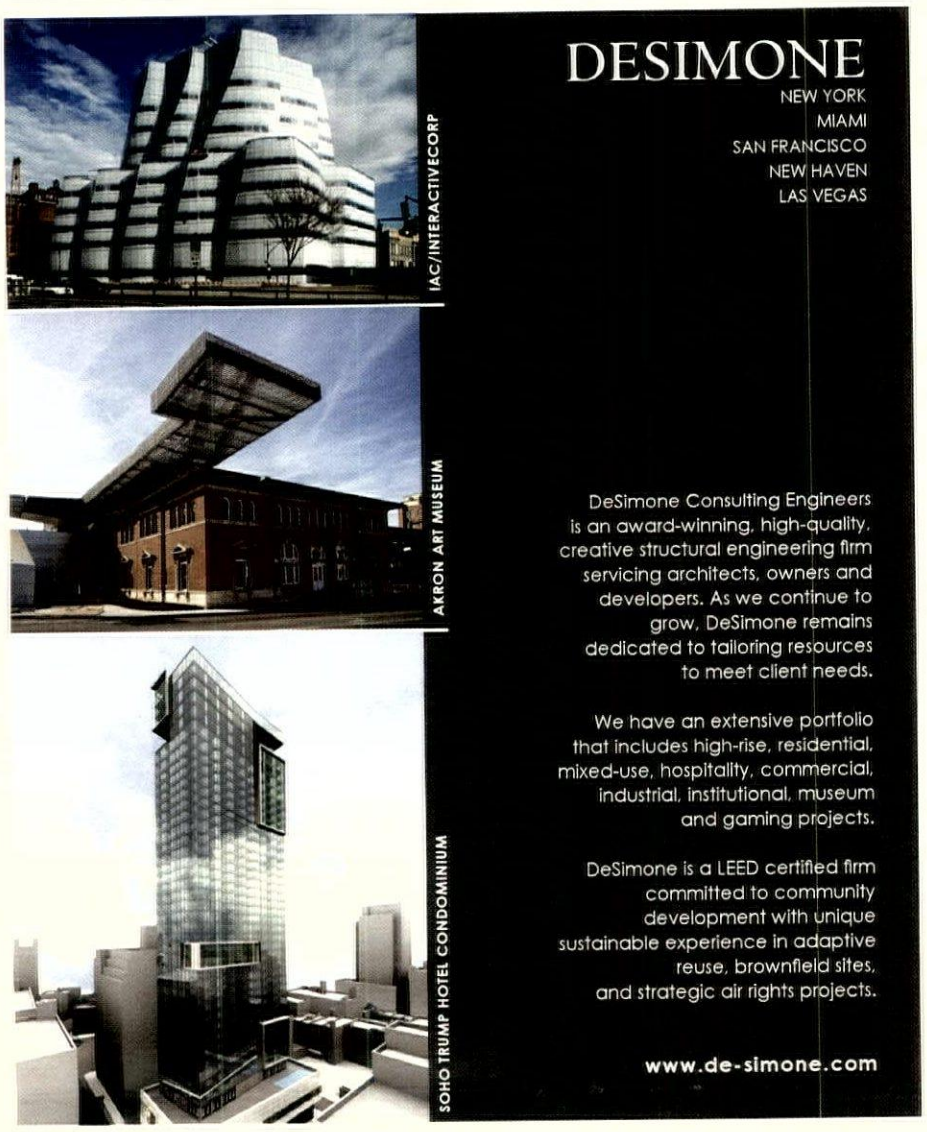
Stefano Boeri, current editor-in-chief of the Milan–based design magazine *Domus*, will soon be taking the helm of rival *Abitare*. He will replace Italo Lupi, *Abitare*'s editor-in-chief since 1991, who is an architect and graphic designer with a long track record in publications and exhibition design. Boeri's three-year term at *Domus* will end in April after the Milan Furniture Fair, and he will take up his new position immediately thereafter. Last November, *Domus*' publisher, Giovanna Mazzocchi, announced that she planned to replace Boeri with the Italian designer Flavio Albanese (see "*Domus* Lands a New Editor," *AN* 20_12.11.2006).

Since it was founded in 1962, *Abitare* has been a dominant presence in the field of architecture publications and has maintained a focus on interior design. Observers have been expecting changes at *Abitare* since its acquisition in 2005 by RCS Media Group, which is also the parent company of Rizzoli Publishers. "Lupi will stay as an editorial consultant," said Alda De Rose, vice director of RCS Magazine and CEO of Abitare Segesta. She added that RCS wanted a high-profile editor who can help extend the brand with additional publications, Web projects, and conferences, explaining, "Our objective is to confirm *Abitare*'s position in the field and update the formula with more openness internationally."

In characterizing the difference between the two magazines, and his new editorial vision, Boeri explained, "While I was at *Domus*, it was a magazine of objects at all scales—objects seen in their material individuality, in their symbolic significance, and in their aesthetic quality. I hope my *Abitare* will offer a view from the inside—this time, the objects will be in the background. What matters here is to inhabit the spaces, to use them and enter in." His first issue will be on newsstands in September 2007. **OLYMPIA KAZI**

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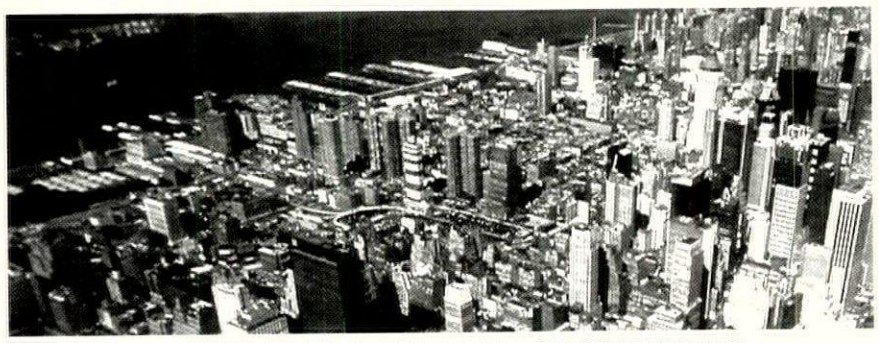
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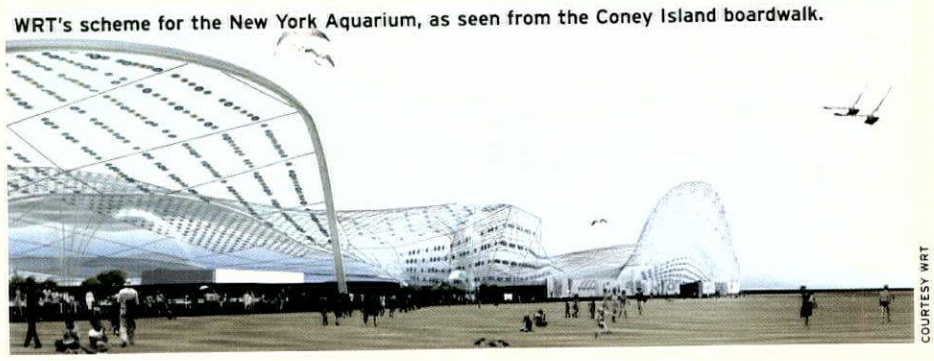
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WRT's scheme for the New York Aquarium, as seen from the Coney Island boardwalk.



COURTESY WRT

continued from front page WRT's winning design is a net-like structure with 50,000 LEDs that blankets the museum in lights and seems to have swallowed the existing building whole. Principal Margie Ruddick of WRT explained that the mesh was inspired by fish skin, which appears to change color in response to a fish's surroundings the way LEDs can reflect environmental changes. "The program gave us a lot of great ideas to work with and broke down the barriers between landscape and urban design," she said. Ruddick sees WRT's design as a way of suggesting the aquarium's contents on the exterior with a transparent structure that "fakes the idea of a fence."

The project RFP called for an iconic structure that would reflect the WCS' mission and Coney Island's rich history, and act as an advertisement for the aquarium to passersby. The RFP also noted that the New York City Department of Design and Construction (DDC) is planning a replacement for the pedestrian bridge over Surf Avenue. While an architect has not been officially named for the project, rumors say that Weisz + Yoes is negotiating a contract with the DDC for the job. Thus, WRT will likely have to integrate its design with the new bridge design. This and contract negotiations may be the reason the WCS' reluctance to make an official announcement. The budget and schedule for the project are similarly unconfirmed.

Coney Island is currently preparing for a wave of new development, including an amusement and retail complex by the developer Thor Equities. Mayor Michael R. Bloomberg, the City Council, and Brooklyn Borough President Marty Markowitz formed the Coney Island Development Corporation (CIDC) in September 2003 to develop attractions that take advantage of the area's unique appeal. The CIDC, which participated in the selection process for the Aquarium, also plans to create a new community center for job training and recreational uses, and affordable housing on now vacant city-owned land. **SARAH COX**

continued from front page

also be covered up, DOB Commissioner Patricia Lancaster threatened, and the DOB has hired a contractor for that job: Van Wagner Communications, one of the country's largest outdoor advertising firms.

The DOB's new campaign took shape in response to pressure from elected officials, like Manhattan Borough President Scott Stringer, who has called the illegal ads a "multimillion-dollar black market." The offending posters are rarely handbills of fledgling theater groups and concert promoters. More often, they promote corporate products—no surprise, since a billboard on a sidewalk shed can cost $20,000 to $50,000 per month. Last spring, a Heineken beer ad was stripped from the shed that wrapped the landmarked Apple Bank for Savings building at 2100 Broadway. Other corporate advertisers include Citibank, Molson, Equinox, Delta Airlines, and Infiniti.

Last August, Stringer called a press conference to cite a Municipal Art Society (MAS) survey that estimated that 29 percent of illegal ads were on landmarked buildings or in historic districts, and 79 percent of buildings displaying illegal ads were never issued a violation. The loss to the city in potential fines exceeded $215,000.

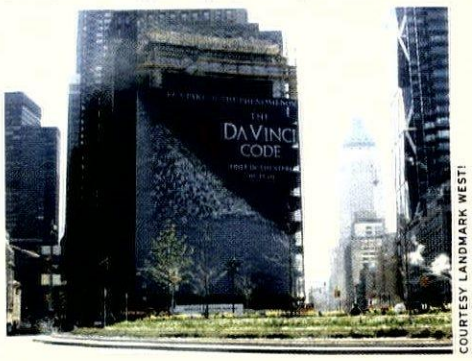
In partnership with the real estate website Curbed, the MAS also organized a photography contest that documented 44 of the "most egregious" illegal ads in the city. With construction booming, the growing number of sheds and scaffolds has been a natural target for advertisers, said Vanessa Gruen of the MAS. Critics add that sidewalk-sheds often stay up longer than necessary, to maximize ad income.

The phenomenon has been called ad-creep, ad-ification, or ad-vertecture. The current term used by outdoor advertising companies for outdoor urban billboards is "wild posting." And the practice does not stop at sidewalk sheds. Mesh billboards, often as high as eight stories, are attached to the walls of buildings or to scaffolds. All advertising on scaffolding in New York City is illegal. Last April, the city forced the Museum of Arts & Design to remove an ad for *The Da Vinci Code* that covered the scaffolding of its controversial renovation of the former Huntington Hartford Museum.

Skeptics question the choice of Van Wagner to carry out enforcement. In fact, the firm's website touts the very outdoor ads that the DOB is trying to curtail. Kate Wood, director of Landmark West!, a group that opposes illegal signage as part of its broader preservation efforts, expressed cautious optimism: "The DOB's promise to step up enforcement sounds good," she said. "Let's see if it works."

DAVID D'ARCY

The Museum of Arts & Design (2 Columbus Circle), with scaffolding draped in an ad for *The Da Vinci Code*, photographed April 2, 2006.



COURTESY LANDMARK WEST!

AIA INSTITUTE HONOR AWARDS 2007

The AIA's Institute Honor Awards were selected from nearly 700 submissions in the categories of architecture, interior architecture, and urban design. The 29 award winners will be honored in May at the AIA 2007 National Convention and Design Exposition in San Antonio.

ARCHITECTURE

Jurors: Richard Logan, Gensler (chair); Elizabeth Ericson, Shepley Bulfinch Richardson & Abbott; Philip Freelon, The Freelon Group; Thomas Kundig, Olson Sundberg Kundig Allen Architects; Nicole Ludacka, The Architectural Offices; Kristal Peters, Howard University; Henry Siegel, Siegel & Strain Architects; Victor Trahan III, Trahan Architects; Jane Werner, Children's Museum of Pittsburgh.

Memorial to the Murdered Jews of Europe
Berlin, Germany
Eisenman Architects

Spencertown House
Spencertown, New York
Thomas Phifer and Partners

Canada's National Ballet School: Project Grand Jeté, Stage 1: The Jarvis Street Campus
Toronto, Canada
Kuwabara Payne McKenna Blumberg Architects/Goldsmith Borgal & Co.

Meinel Optical Science Research Building
Tucson, Arizona
richärd + bauer architecture

World Birding Center Headquarters
Mission, Texas
Lake|Flato Architects

***University of Michigan,* Biomedical Science Research Building**
Ann Arbor, Michigan
Polshek Partnership Architects

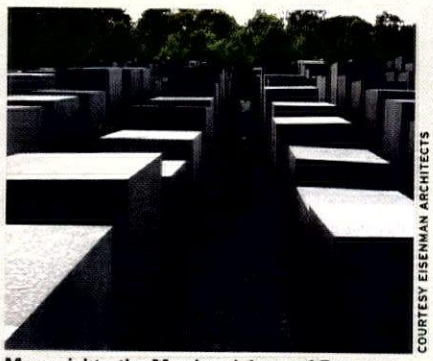
Palo Verde Library/ Maryvale Community Center
Phoenix, Arizona
Gould Evans Associates and Wendell Burnette Architects

University of California, Merced Central Plant
Merced, California
Skidmore, Owings & Merrill

Solar Umbrella
Venice, California
Pugh + Scarpa

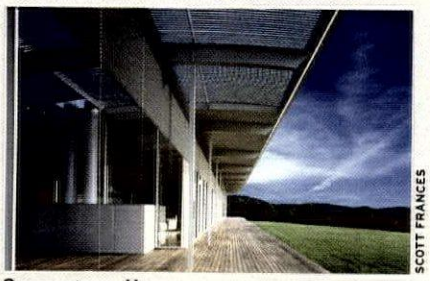
Dr. Theodore T. Alexander, Jr., Science Center School
Los Angeles, California
Morphosis

School of Art and Art History, University of Iowa
Iowa City, Iowa
Steven Holl Architects with Herbert Lewis Kruse Blunck Architecture



COURTESY EISENMAN ARCHITECTS

Memorial to the Murdered Jews of Europe



SCOTT FRANCES

Spencertown House



PAUL HESTER

World Birding Center Headquarters

INTERIOR ARCHITECTURE

Jurors: Ann Beha, Ann Beha Architects (chair); Hank Hildebrandt, University of Cincinnati; James Prendergast, Goettsch Partners; Ken Wilson, Envision Design; D.B. Kim, Starwood Hotels and Resorts.

ImageNet
Carrollton, Texas
Elliott + Associates Architects

Pierson and Davenport Colleges, Yale University
New Haven, Connecticut
KieranTimberlake Associates

St. Mary of the Springs
Columbus, Ohio
Nagle Hartray Danker Kagan McKay Penney Architects

The Bay School of San Francisco
San Francisco, California
Leddy Maytum Stacy Architects

Louis Vuitton Landmark
Hong Kong
Peter Marino Architect with dcmstudios

Endeavor Talent Agency
Beverly Hills, California
NMDA with Interior Architects

Top of the Rock at Rockefeller Center
New York
Gabellini Sheppard Associates with SLCE Architects

Better Business Bureau Heartland Office
Omaha, Nebraska
Randy Brown Architects

Haworth Chicago Showroom
Chicago, Illinois
Perkins + Will with Eva Maddox Branded Environments

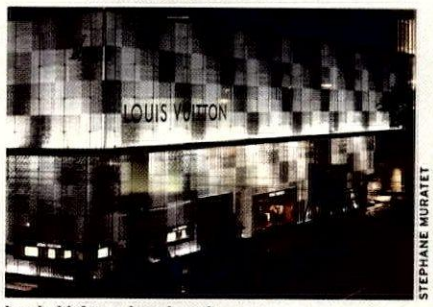
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New York
STUDIOS Architecture

The Modern
New York
Bentel & Bentel Architects/Planners



BARRY HALKIN

Pierson and Davenport Colleges



STEPHANE MURATET

Louis Vuitton Landmark

REGIONAL AND URBAN DESIGN

Jurors: J. Max Bond, Jr., Davis Brody Bond (chair); Shalom Baranes, Shalom Baranes Associates; David Crossley, Gulf Coast Institute; Richard Farley, Civitas; David L. Graham, ESG Architects.

A Balanced Vision Plan for the Trinity River Corridor
Dallas, Texas
Chan Krieger Sieniewicz

Historic Third Ward Riverwalk
Milwaukee, Wisconsin
Engberg Anderson Design Partnership

The Carneros Inn
Napa, California
William Rawn Associates, Architects with Caspar Mol Architecture and Planning, Les Girouard, Persinger Architects, and RMW architecture & interiors

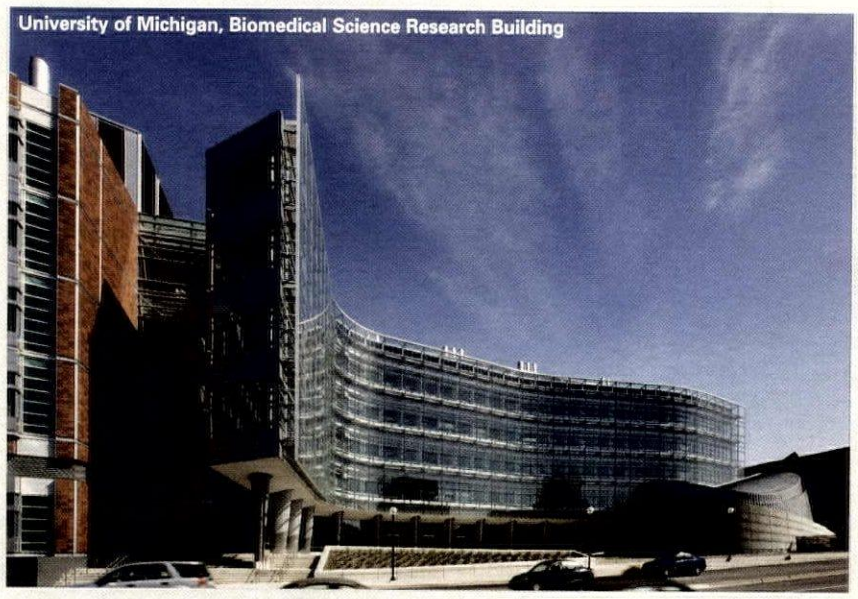
Crown Properties
Gaithersburg, Maryland
Ehrenkrantz Eckstut and Kuhn Architects

New York Stock Exchange Financial District Streetscapes + Security
New York
Rogers Marvel Architects

Boston's Newest Smart Growth Corridor: A Collaborative Vision for the Fairmount/ Indigo Line
Boston, Massachusetts
Goody Clancy

Zoning, Urban Form, and Civic Identity: The Future of Pittsburgh's Hillsides
Pittsburgh, Pennsylvania
Perkins Eastman

ALL IMAGES EXCEPT MEMORIAL COURTESY AIA



University of Michigan, Biomedical Science Research Building

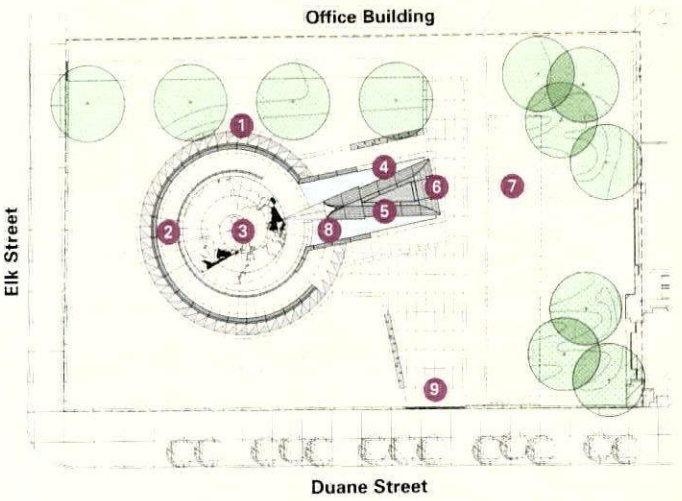


Bloomberg LP Headquarters

JEFF GOLDBERG / ESTO (LEFT); PAUL WARCHOL (RIGHT)



COURTESY AARRIS



Site plan

1 Circle of the Diaspora
2 Spiral Processional Ramp
3 Ancestral Libation Court
4 Memorial Wall
5 Wall of Remembrance
6 Ancestral Chamber
7 Grove of Re-internment
8 Reflecting pool
9 Main entrance
10 Tie rods
11 18th-century street level
12 Undisturbed graves

It certainly isn't Rome, where almost every construction site uncovers the evidence of thousands of years of human habitation, but now and then Manhattan's ground does yield up its past. One of the most extraordinary finds occurred in 1991, when excavations for a federal building at 290 Broadway revealed the remains of more than 400 Africans who lived in New York during the 17th and 18th centuries. Archaeologists ultimately determined that the burial site covered 6 acres and contained approximately 20,000 bodies, most of which had already been built over. After plenty of debate and not a little controversy, the General Services Administration (GSA) went ahead with a scaled-back Ted Weiss Federal Building at 290 Broadway, and designated the remainder of the site as the African Burial Ground National Historic Landmark (ABG), which was then excavated for research. When the ABG is complete this spring, it will house reintered remains and a memorial structure.

It hasn't been easy, though: Apart from its cultural implications, the burial ground site is literally layered with history, which made construction technically complex. "The foundation and the site drainage were the most challenging part of the project," said Rodney Leon, the principal of AARRIS Architects, which won the competition to design the memorial structure in 2005. The design is based on the concept of a ceremonial procession and features seven sculptural elements, including a 24-foot-high entry chamber and a ramp that brings visitors 6 feet below ground to the level of reinterment.

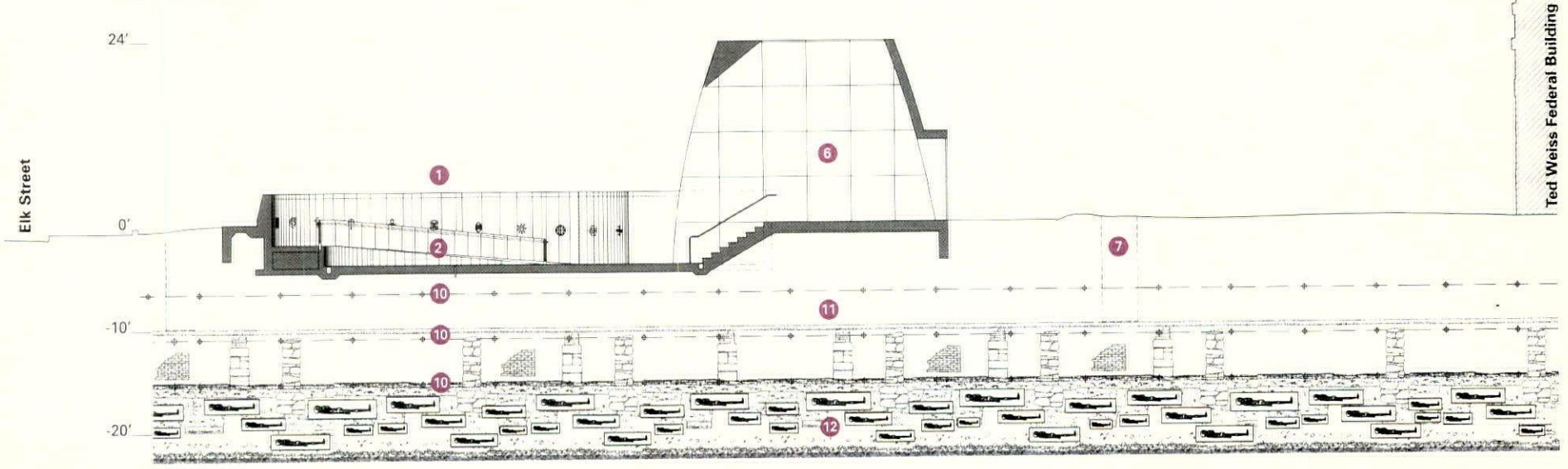
The first problem was the memorial's very reason for being: Digging outside the boundaries of the area excavated by the federal government meant running into more human remains. The actual 150-by-85-foot site now consists of sterile fill, but every foot beyond its borders meant the involvement of an archeologist to oversee the process of excavation. When it came to such basic requirements as connecting the site to the general city sewer, the architects immediately ran into a problem. Knowing that the adjacent Elk Street sewer was partially collapsed, they decided to connect to the adjacent Duane Street. That proved to be impossible as well: At between 10 and 15 feet below grade, the sewer was running too deep to be safely excavated outside the boundaries of the site, because it risked getting too close to the remains. AARRIS' solution was to connect to the sewer of the adjacent 290 Broadway. Since the building is partially owned by the General Services Administration GSA, the architects were saved from all the paperwork they would have had to go through in order to approve the new sewer connection, as well as the cost of the excavation.

Another challenge was to find a location for the water pump room for the memorial's reflecting pool. Leon initially planned to locate it on site but soon realized it would need a much bigger space than the archaeologically limited excavation depth the site could provide. Once again, 290 Broadway saved the day. On the building's lowest level, the GSA happened to have an unused storage space large enough to accommodate the pump.

Another big challenge AARIS and the contractors at HRH Construction had to deal with was the site's varied soil conditions. When the pre-construction of 290 Broadway originally revealed the human remains, work stopped abruptly. However, the retaining walls of the foundation were already poured and, fearing the pressure from adjacent streets and buildings, the original construction company laid down a grid of tie rods to support the site, then backfilled the site as quickly as possible. In such understandable haste, the records were lost, so 15 years later, HRH faced an unidentified soil composition and was unable to proceed with the excavation without running new tests. It varied from rock-hard pockets of recycled concrete to very fine, unstable sand that considerably slowed down the trench digging. Furthermore, when going below 8 feet deep, the ground had to be carefully hand-excavated in order to avoid damaging the tie rods of the existing foundation.

The site preparation sounds arduous, but Leon thinks these problems made the project more interesting: "The site's sensitive nature generated many big challenges for us. We had to be really creative to solve problems, which on a different site would be just a part of the routine process." **MASHA PANTELEYEVA**

Longitudinal section



continued from front page

Peter Cook of Archigram fame is already working on the centerpiece stadium, and Ricky Burdett, the curator of last year's Venice Biennale, has been named as the design advisor to the ODA, one might think that the London Olympics will be some of the most architecturally ambitious yet.

The real story is more complex and less reassuring. The authority's laserlike focus on keeping costs down and deadlines met prompted an outcry from British architects that contributed to a U-turn in government policy at the close of 2006. However, skeptics might say the announcements about Cook and Burdett smack of desperation. Burdett was given the job in the blink of an eye when it became apparent such a role was needed: There was no advertisement or open appointment process. And Cook was pulled out like a trump card when the complaints about a lack of architectural innovators became too loud.

The largest and most important projects to be commissioned so far—Zaha Hadid's Aquatics Center and the centerpiece stadium—have been beset by controversy. The Aquatics Center has been making headlines since London won the games in the summer of 2005, first when Olympics minister Tessa Jowell told the media that costs had overrun and she had ordered Hadid to redesign the facility, then later when she retracted her statement. At the end of 2006, new designs were revealed that showed a scaling back of Hadid's original intention, simplifying the sweeping roof and reducing the size by a third. These changes were not ascribed to a reduction in budget, but risk.

This was nothing compared to the stadium, which was put out to bid on a design-build basis last summer. The ODA's strict bidding rules meant that, incredibly, only one consortium qualified. Led by the contractor Sir Robert McAlpine, with designers HOK Sport (where Cook has been a design principal since 2004), the team recently delivered Arsenal's Emirates Stadium in London on time and budget, and many observers believe it had the job from day one, despite the formalities of competitive bidding.

This meant that, apart from HOK, which is certainly respected but hardly cutting edge, no other firms had a chance. Many big names are said to have wanted to bid but were unable to find contractors with which to team—the few British contractors big enough to take on the job were unwilling to do so, largely because the massive cost overruns and delays at Wembley stadium have made them wary of large athletic projects. Lord Norman Foster even put in a bid without naming a contractor and was automatically disqualified.

This prompted an outcry from British architects, who asked why, if Beijing could have an extraordinary stadium designed by Herzog & de Meuron for the 2008 games, was the UK not even given options, let alone a design competition?

To add to the turmoil, respected ODA chairman Jack Lemley abruptly resigned in September amid rumors that he felt politics were overtaking sound policy. All the while, the government repeatedly issued statements emphasizing its commitment to keeping costs down to counter the press frenzy about spiraling budgets. By fall 2006, things were looking very grim indeed. Will Alsop, one of the UK's leading architects, said, "[The Olympics] seem to be a complete muddle of confusion, which all come down to avoiding risk."

However, British architects made their feelings known when Jowell attended the Royal Institute of British Architect's (RIBA) annual conference in Venice in October. RIBA President Jack Pringle gave an uncompromising speech arguing that British architecture's chance of a lifetime was being squandered. "Somebody needs to say, 'Hold on, we cannot sacrifice the design experience we need to the supposed requirements of minimizing risk and having a bulletproof delivery mechanism,'" he said. Jowell made soothing noises but, according to senior sources, was disturbed by the extent of concern.

Since then, the ODA committed itself to holding design competitions "where possible." That is, on the smaller and the temporary facilities. That said, it has also made it clear that the hated design-build contracts will be used on the majority of major venues, such as the media center, which goes out to bid in the next few weeks. But the recent announcements show that the government is listening and British architecture has a chance of going for gold. **ELLEN BENNETT**

NEW MASTERS OF ARCHITECTURE PROGRAM TO KICK OFF IN FALL '08

COOPER UNION EXPANDS PROGRAMS

After years of rumors, the Cooper Union for the Advancement of Science and Art has finally launched its Master of Architecture II program. Well, sort of. The school's website notes that application forms will be accepted in "fall 2006" and that "six to nine students" will be accepted for the subsequent fall. But Anthony Vidler, dean of the Irwin S. Chanin School of Architecture, clarified that the program will in fact be launched in fall 2007, with applications accepted for students to begin in fall 2008.

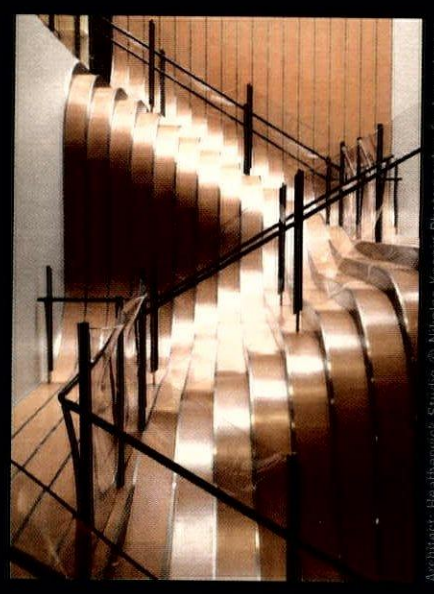
For more than 30 years, the free university founded in 1859 industrialist Peter Cooper has offered a five-year Bachelor of Architecture, and graduates roughly 30 students every year. The new M.Arch II will be a post-professional program in design and research concentrating on three areas of study: theory, history, and criticism of architecture; urban studies; and technologys. According to Vidler, "It will enhance the undergraduate professional program by virtue of the upper-class seminars open to the undergraduate and graduate students, as well as by introducing new areas of research into the discourse of the school." The M.Arch. will consist of two consecutive semesters with a final thesis semester during the summer session.

Applicants will be required to have at least two years of work experience. Like the other degree programs offered by Cooper, students will be supported by scholarships or financial aid. The Cooper Union, which is funded through a $450 million endowment and donations, also offers degrees in art and engineering. **MASHA PANTELEYEVA**

making waves

The incredible stair at **Longchamp's** new SoHo boutique dips, curves and floats. It appears fluid, organic and light, yet provides rock solid support. Only steel could conceivably fill this dual role – adding not only strength and support to a daring design but beauty and drama at the same time.

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Applications due on February 26th, 2007

Submissions due on March 13th, 2007

Exhibition from Wednesday 14th till Friday 16th of March

Reception & keynote speaker presentation Wednesday evening

Please visit our website for more information
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COURTESY FXFOWLE

UNVEILED

11 TIMES SQUARE

With its purchase of the site at the southeast corner of 42nd Street and 8th Avenue for $305 million, the New Jersey–based real estate company SJP Properties will finally complete the Empire State Development Corporation's 42nd Street Project. Back in 1999, FXFowle (then Fox + Fowle) was hired to design a tower for the same site by its previous developers Howard and Edward Milstein, who had owned the land for 22 years. Work stopped after the 2003 groundbreaking, leaving nothing but a hole in Times Square. Under SJP's ownership, the architects have substantially revised the original design. The new version of the million-square-foot, 40-story office tower is targeting LEED Silver certification and so will feature a high-performance curtain wall with south-facing integrated sunshades. According to Daniel Kaplan, senior principal at FXFowle, "The spandrel glass will be acid-etched on the outer surface and backed up by a metallic layer on the inner side, which will help the facade achieve greater luminescence." Groundbreaking is scheduled for July 2007. **MP**

Architect: FXFowle Architects
Developer: SJP Properties
Location: 11 Times Square
Completion: Early 2009

$125 MILLION FOR SITE ADJACENT TO MUSEUM

MOMA SELLS PLOT, GETS A LOT

Like countless other New Yorkers, the Museum of Modern Art (MoMA) has taken advantage of the city's thriving real estate market and flipped a lot it acquired only three years ago for $17 million for $125 million. The buyer is the real estate developer Hines. "Because of the heat of the market, it became advantageous to sell," a source at the museum said.

The deal, announced by MoMA on January 3, gives Hines the development rights to a vacant 17,062-square-foot lot on the western flank of the museum. (The Museum of American Folk Art occupies one corner of the L-shaped space.) Given zoning in Midtown, the site will likely be filled by a highrise akin to Museum Tower, the residential building designed by Cesar Pelli & Partners as part of that firm's 1984 expansion of the museum. A spokesperson for Hines explained that the company hasn't established a timeline, architect, or program for the site, and declined to comment further.

Part of the sale stipulates that MoMA will retain ownership of the second through fifth floors of any development on the site. This will add up to 50,000 square feet to the museum, which will enlarge the contemporary and painting and sculpture galleries. MoMA will also acquire 10,000 square feet of basement storage. A portion of the profits from the sale will pay for the construction of the new galleries, leaving an estimated $65 million for the endowment.

The deal came as a surprise to many in the art and architecture communities, considering it follows the $858 million Yoshio Taniguchi–designed expansion by only two and a half years. MoMA had always intended to expand on the land in the future, going so far as to request that the design and construction of the western walls would accommodate it, said Stephen Rustow, project manager on the expansion for associate architects Kohn Pederson Fox, the local architecture firm for Taniguchi, and now principal of the SRA Consultancy. And when several developers approached museum administration unsolicited about the site, they decided to put together an RFP. "They wanted to tests the waters," Rustow explained. "Given the zoning, it has enormous potential that is beyond anything MoMA could undertake."

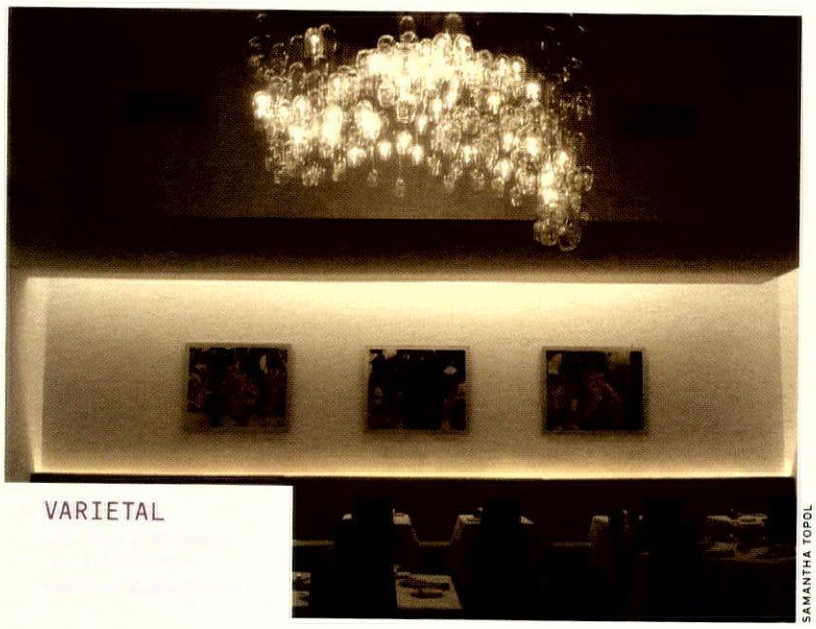
Rustow, who is not formally involved in the new expansion plans, said he doubts anything will be built anytime soon, in part because MoMA is still adapting to new spaces and new programs, particularly in its recently completed education wing. So far, this deal is all about potential. **MC**

Developer Hines has not decided what to build on this vacant site, but it must include new space for the museum's lower-floor galleries.



KATHRYN OSHEA-EVANS

OPEN> RESTAURANT



SAMANTHA TOPOL

VARIETAL

To fulfill owner Gregory Hockenberry's desire for a sophisticated but spare backdrop for the food at his new restaurant and wine-tasting bar Varietal, designer Deborah Gans combined a streamlined contemporary take with a little bit of whimsy. The centerpiece of the formal dining room is a chandelier Gans designed and fabricated from 300 wine glasses, pictured above. "It is a takeoff of the luxurious fixtures of minimalist white interiors," said Gans. Urban Glass artist Laurie Korowitz-Coutu cut the stems and drilled a hole in each glass in order to suspend them individually by stainless-steel cables. Libation-themed fixtures appear again in the front, where a delicate champagne-flute installation extends over the length of the bar. The prominent bar is a wide white quartz-composite slab and is meant for casual eating and tasting of the more than 75 wines offered by the glass. But Gans didn't choose the color for purely aesthetic reasons: Tasters will be able to discern the actual color of the wine against the stark white surface, and unlike the more traditional marble, the material doesn't stain. High design continues in the kitchen—pastry chef Jordan Kahn reportedly thinks of his dishes as abstract, Jackson Pollock-inspired paintings.

AT DEADLINE

A RUDOLPH HOUSE GETS BRUTAL TREATMENT

A decade after the death of Paul Rudolph, a house of his design in Westport, Connecticut, was demolished on January 13. Demolition began amid public outcry for and against the house, with the state attorney general Richard Blumenthal making an unsuccessful 11th-hour appeal to save it. The house exemplified the Brutalist style that eventually cost Rudolph mainstream favor: Thin white columns support outsized stucco planks and panels housing long, horizontal windows. The property was purchased by real estate developer David Waldman, who intends to build a mansion on the site. The Paul Rudolph Foundation tried to find an alternative buyer for the house but claims that realtors were uncooperative.

LPC SAYS NO TO FOSTER

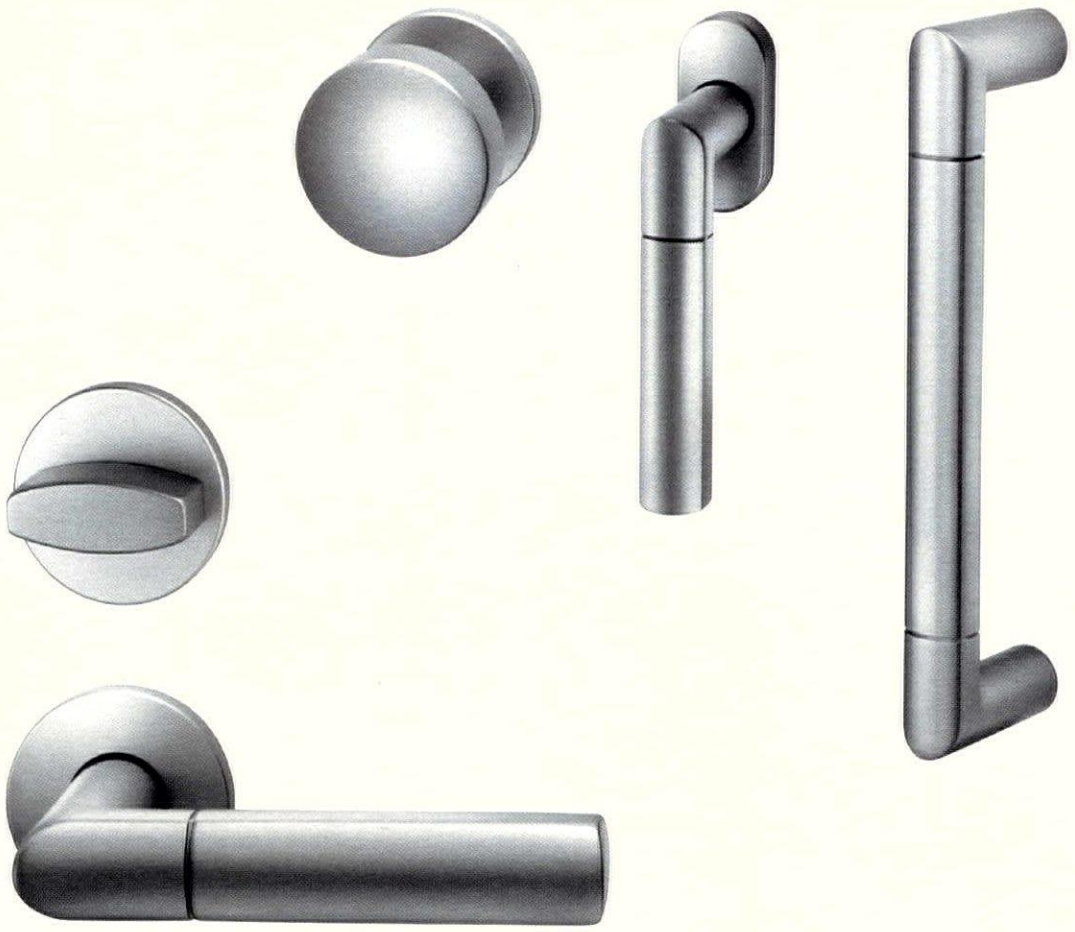
At a special hearing on January 16, the Landmarks Preservation Commission (LPC) voted nine to one against the proposal for 980 Madison, Lord Norman Foster's 22-story glass tower atop the Parke-Bernet Gallery, a landmarked building in a landmarked neighborhood. Developer Aby Rosen of RFR Holdings has sworn to fight the decision, and said he will not rescale his plans, which was one of the commission's recommendations for securing its blessings.

FRENCH FOREIGN MUSEUM

To the consternation of the French public and, reportedly, museum staff, the French government has announced it will rent the Louvre to Abu Dhabi—or at least its name, collection, and curators—for a sum of between $800 million and $1 billion. This new Louvre will join the Guggenheim Abu Dhabi, designed by none other than Frank Gehry, which was announced last summer. At 300,000 square feet, it will be the largest in the Guggenheim's growing portfolio of museums. No word yet if I. M. Pei has signed on to design the new Louvre.

CONGESTED? TRY AMTRAK

Democratic New Jersey Senator Frank Lautenberg has introduced a bill with Republican Minority Whip Trent Lott that would bring record subsidies to Amtrak. To help deal with growing congestion and crumbling infrastructure of road and rail, the bill would distribute $19.2 billion over six years. Two thirds of the money will go to operations and improvements, with the rest available in bonds to states for new infrastructure.



Products pictured are not to scale: 1078 lever with 1744 thumbturn, 2377 door knob, 3778 window handle and 3688 door pull

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PROGRESS AT GROUND ZERO

Five and a half years after 9/11, the WTC site and its surrounding streets are rumbling nonstop, with armies of workers laboring to finish site preparation and complex below-grade work. It will be more than a year before most of the key projects begin rising above grade. While the Port Authority of New York & New Jersey, MTA, NYC Department of Transportation, and private interests such as Silverstein Properties and Brookfield Properties coordinate underground work involving tunneling, linking pedestrian passageways, and threading utilities through the catacombs beneath the site and the city's streets, the architects behind the iconic projects continue to refine their designs.

The process of design development and establishing construction schedules seems much clearer now that the LMDC is essentially out of the picture and the Port Authority has assumed control of the major WTC construction projects—a role it announced it would take last June and that was finalized on December 14. The Port Authority is overseeing the construction of the Memorial and Memorial Museum, the Freedom Tower, and the Transportation Hub. The agency is also producing Commercial Design Guidelines for private developments around the site, which should be released in the next few months. These guidelines—which are being produced with the help of Studio Daniel Libeskind and can be seen as a continuation of his work on the WTC Master Plan—will address issues such as massing, building heights, and street interface for commercial developments. The Port Authority is also in the process of contracting a consultant for streetscape design, following an RFP issued in December. The timing for these initiatives seems belated, given that the designs of the area's most notable projects—including Silverstein's towers by Norman Foster, Richard Rogers, and Fumihiko Maki—are well underway. With most of the projects looking at completion dates well beyond 2009, however, hopefully "late" will prove better than "never."

CATHY LANG HO

WTC MEMORIAL

The WTC Memorial's beleaguered design process is close to clearing another obstacle: resolving the treatment of victims' names. In Michael Arad's original design, the victims' names were randomly arranged in a ribbon surrounding the twin pools, viewed from contemplative below-ground galleries that encircled the pools. Following Frank Sciame's June 2006 cost-saving recommendations that eliminated underground components of the memorial, designers were asked to propose ways of integrating the names with the above-ground pools. Another new design requirement, which was ratified by the WTC Memorial Foundation in early December, is the grouping of victims' names according to where and with whom they might have been during the attack.

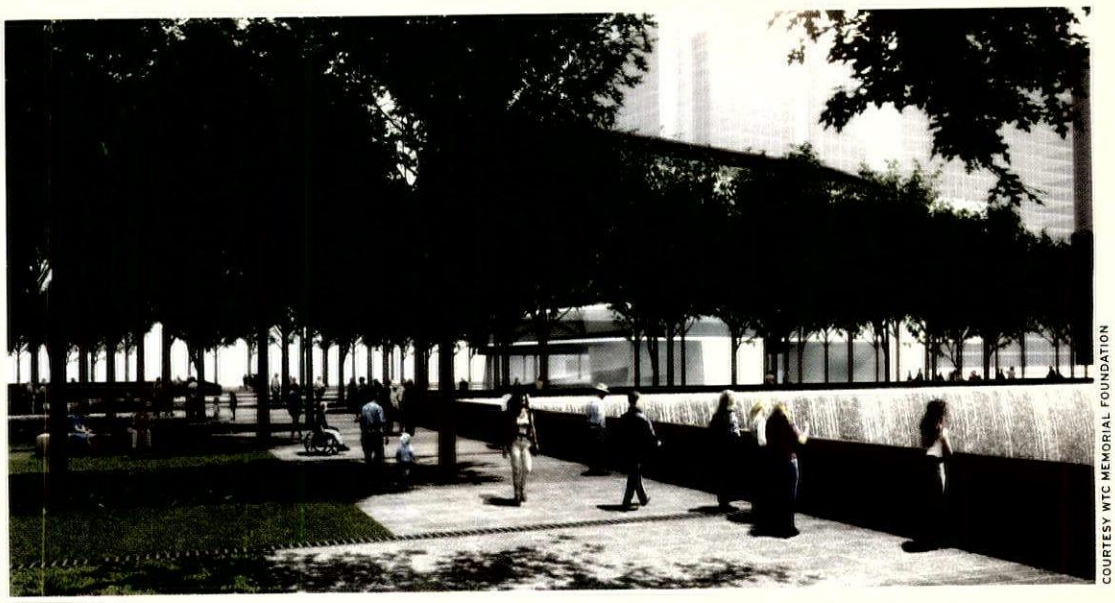
The designers are now exploring ways of integrating the names with the parapet surrounding the twin pools. "We're concerned with how to treat [the parapet] as not just a utilitarian object but as a contemplative one," said Arad. "We're thinking about how a visitor approaches the edge of an enormous void, and how we can create an area of quiet reflection around it." While he couldn't offer specifics, Arad pointed out his desire for a parapet height that induces visitors to bow their heads, and a treatment of the inscriptions that allows visitors direct contact with names while discouraging behavior that might undermine the sacredness of the space.

With the memorial raised to the plaza level, consulting landscape architect Peter Walker has been called upon to revise his park design. "Now there's pressure on the areas around the pool to have a more spiritual quality," he said. He's reexamining the space behind the parapets, considering densifying the canopy of trees or other measures that will "give people a greater sense of a private space," he said.

Walker is also studying the northeast corner of the plaza. "The original design of the cultural center [by Snøhetta] provided an archway, which acted as a natural gateway into the park," said Walker. "Now the plaza itself must serve as a gateway, and our dilemma is how to create a meaningful sequence into a space that's hallowed and quiet."

The Port Authority and Memorial Foundation expect to have design options for these memorial elements in the first quarter of this year. Also expected to be unveiled in the coming months is a revised design of the much smaller Snøhetta facility, which will now function only as the Memorial Museum and visitors center.





COURTESY WTC MEMORIAL FOUNDATION

WTC TRANSPORTATION HUB

When Santiago Calatrava unveiled his design of the birdlike Transportation Hub in January 2004, the $2.2 billion project was heralded as an optimistic symbol for the rebirth of the WTC site. Located kitty-corner to the memorial plaza, the sculptural building has taken on new importance since the Snøhetta project was reprogrammed and no longer spans the northeast corner of the memorial plaza, anticipated to be the memorial's busiest entrance point.

This change in plans opens the station to more space and sky, but has also presented a new dilemma: The northeast corner of the plaza will now serve as the prime gateway to the memorial, and must be designed to convey a dignified approach. The problem is, the plaza is also the roof of the underground station's mezzanine area, which Calatrava designed to be lit with skylights. At present, he and landscape architect Peter Walker are working intently on a solution that will preserve the capacity for light to descend into the mezzanine while also ensuring that the space shapes an appropriate procession to the memorial itself. The Port Authority anticipates that design options will be presented in the next few months.

Meanwhile, this month construction crews began work on a pedestrian concourse that will link the hub to the Winter Garden across West Street.



COURTESY PORT AUTHORITY OF NEW YORK & NEW JERSEY



COURTESY SKIDMORE, OWINGS & MERRILL



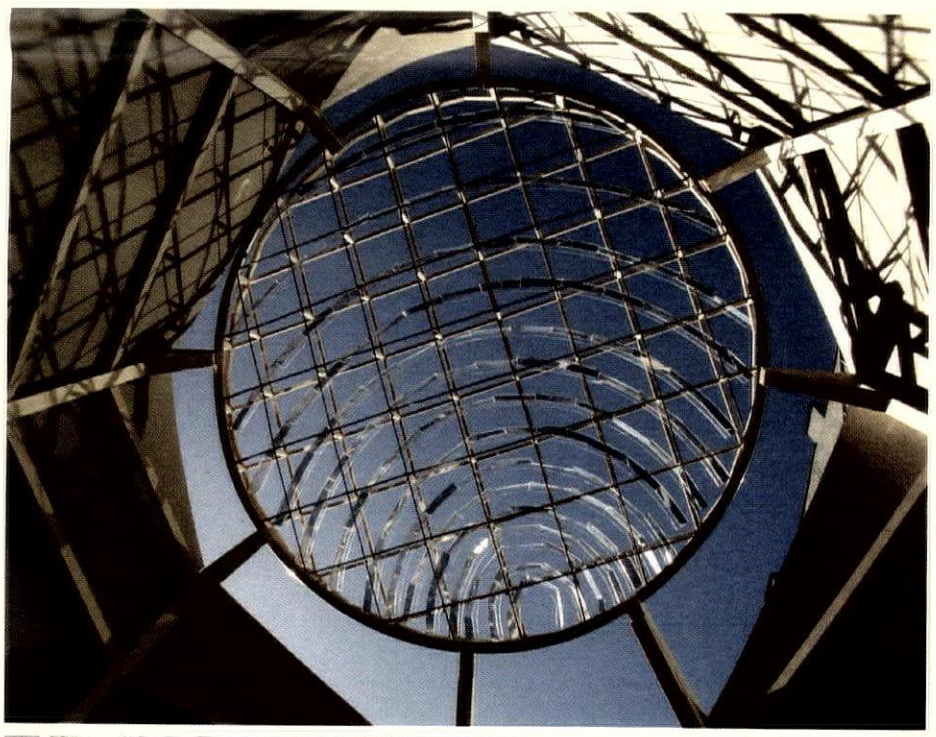
FREEDOM TOWER

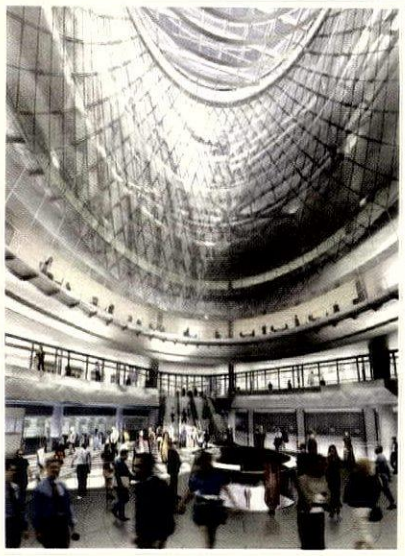
The Freedom Tower has been a magnet for skepticism, since its first vague envisioning by masterplanner Daniel Libeskind as a soaring symbol for freedom, through its bumpy process, which included a complete design overhaul in 2005 due to 11th-hour security concerns raised by the New York Police Department. Many still question whether or not the project, by David Childs of SOM, will really materialize, with detractors persistently vocalizing alternative plans for the site. (As recently as January 18, at a Downtown Alliance event, Rafael Viñoly issued a call to scrap the tower and divert its funding subsidies to the WTC Memorial, which is still shy of its fundraising goals, and cultural facilities, which have all but disappeared from the site.)

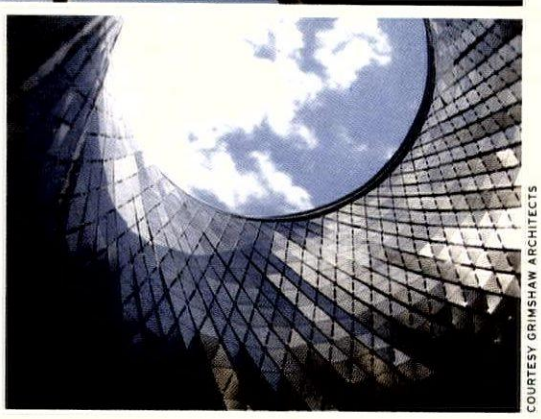
It's time for skeptics to put away their doubts. The 82-story, 2.6-million-square-foot tower is indeed rising: Foundation work is essentially complete and on December 19, Governor George Pataki and Mayor Michael R. Bloomberg showed up to watch the first three 25-ton steel columns installed on the site. They're the first of 27 extra-large steel columns that will line the perimeter of the tower base, to be in place by May. By the end of the year, more columns will brace the lower level and a second tier will bring steelwork to grade.

"Of course, design goes on until the last day because field conditions change," said Childs, "but basically the building will look like how we showed it in June." At that time, the designers revealed that the 186-foot-tall, 200-by-200-foot base would be clad in 13-foot-tall glass prisms. "I wanted to make sure the facade would be as lively as possible," he explained. At present, the designers are working with three different glass manufacturers to test a range of options. "The glass might be cast, or rolled, or milled," he said. "We want an interesting texture and a reflectivity that will cast a multicolored spectrum of light."

Childs has brought on top collaborators, including Washington, D.C.–based lighting designer Claude Engel, who worked with Norman Foster on the Reichstag project, and New York–based sculptor Kenneth Snelson, an innovator in tensegrity structures, who will advise on the design of the tower's broadcast antenna. (The Port Authority is in the midst of negotiations with the Metropolitan Television Alliance over the antenna.) Childs is also working closely with landscape architect Peter Walker on the design of the tower's surrounding grounds (terraced plaza at Vesey and West streets, pictured). The choice of Walker, who is also working on the memorial, was especially sensitive given that it's been left to individual designers to address how each project relates to one another.







COURTESY GRIMSHAW ARCHITECTS

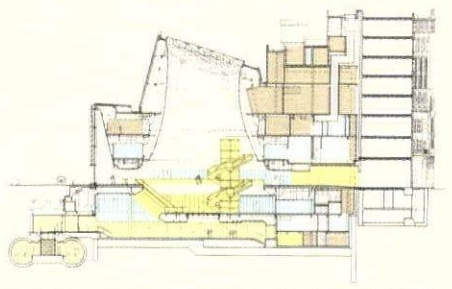
FULTON STREET TRANSIT CENTER

As recently reported by William Neuman and David Dunlap in *The New York Times* ("Planners Clash Over Transit Hub, and Riders Win," January 8, 2007), the Fulton Street Transit Center has overcome its latest hurdle, with the MTA agreeing to fund the difference between the $847 million in federal funds committed to the project and the current estimated cost of $888 million. The funds secure the future of a passageway beneath Dey Street, leading to the WTC Transportation Hub one block west.

The project, which will serve as a headhouse for a multitude of lines—the A, C, E, J, M, Z, R, W, 2, 3, 4, and 5—has had its share of hairy moments since it was commissioned to Grimshaw Architects in 2003. The initial design, a bulbous, glass-sheathed steel cone, unveiled in May 2004 and budgeted at $750 million, had to be modified one year later due to budget problems: To build the center, the MTA had to acquire all the real estate on Broadway between Fulton and John streets, and no one anticipated real estate prices would skyrocket as they did.

In spring 2006, the architects offered a scaled-back design that included the elimination of a sub-basement, the relocation of MTA offices to a ring around the domed atrium—occupying what principal Vincent Chang described as "found space"—and a reconceived dome. "It was a different program, so we had to design a different building," said Chang. Importantly, the new design preserves the architects' essential concepts: providing a strong civic icon as a response to the previously hidden, building-embedded subway entrances scattered in the area; bringing natural light and some of New York's vibrant street quality to the station's subterranean depths; and clarifying views within the station to aid in wayfinding. "Performance and light were the conceptual drivers," said Chang, explaining how their terms of analysis applied equally well to the new design. For the dome, which is not only slightly shorter but has lost its outward bulge, designers have decided on an elegant diamond cable-net (left, below) suspended from a steel ring that will form an oculus, outfitted with glass blades that will filter incoming light (left, above). From the project's outset, the firm, in collaboration with James Carpenter, has been conducting extensive studies to predict the angle and nature of light's reflection inside the cone and how it is redirected to the spaces below.

The team is still finalizing the design of the facade of the rectangular glass pavilion, following requests last August from the NYPD for a more beefed-up perimeter to withstand blasts. (Chang assured that the amount of glass and transparency would remain the same.) Construction drawings will be finished in March, and a completion date is set for 2009.



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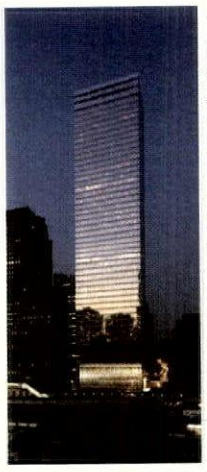
FRAGMENTATION AND ABSENCE AT THE WTC SITE

To date, the most realistic view of the future streetscape and urban environment of the WTC site is a drawing that Silverstein Properties released in late September (center, this page) for the unveiling of the designs of Towers 2, 3, and 4 by Foster and Partners, Richard Rogers Partnership, and Maki and Associates, respectively. The site plan, credited to Foster's office, offers a dimensionality and level of detail that previous site plans offered by the LMDC do not. The irony of this situation becomes clear when you realize that the Foster-generated coordinating plan was not made by a public authority but by a private developer who is shaping one third of the original WTC site's 16 acres. No such excellent, professional plan has been offered to the public by the public authorities that own and administer the land, and there has been no public discussion of urban design on or around the WTC site to date.

The Silverstein plan maps various vital open spaces and streetscapes, including the vast memorial (conceived by its designers as encompassing everything to the block's curbline); the plaza areas around the Freedom Tower and 7WTC, the enigmatic Performing



SOM's drawings of the **Freedom Tower** (A) show its Fulton Street side as level with the street. Facing West Street, however, the site slopes gently upwards, with sets of stairs and terrace landings forming a triangular plaza (B). One drawing of the plaza (previous page) also indicates a 6-foot-high "wind break," extending partially toward the plaza and raising the height of a retaining wall—a dead sheer wall—that appears to continue down Vesey Street (C). The tower neighbors Frank Gehry's Performing Arts Center (D), which the city has assumed responsibility for, but whose fate remains undetermined.



Though the entrance of Silverstein's **7WTC** (E) by David Childs is transparent, art-enriched, and faces a friendly plaza on Greenwich Street (F), its Vesey, Barclay, and Washington elevations are featureless—windowless and doorless facades that convey the deadly effect of fear on urban street life. The tower's fortified base, housing several floors of Con Ed generators, is also a monument to our failure to learn from past mistakes, i.e., creating a single transformer center (and easy target) instead of a system of geographically dispersed transformer stations.

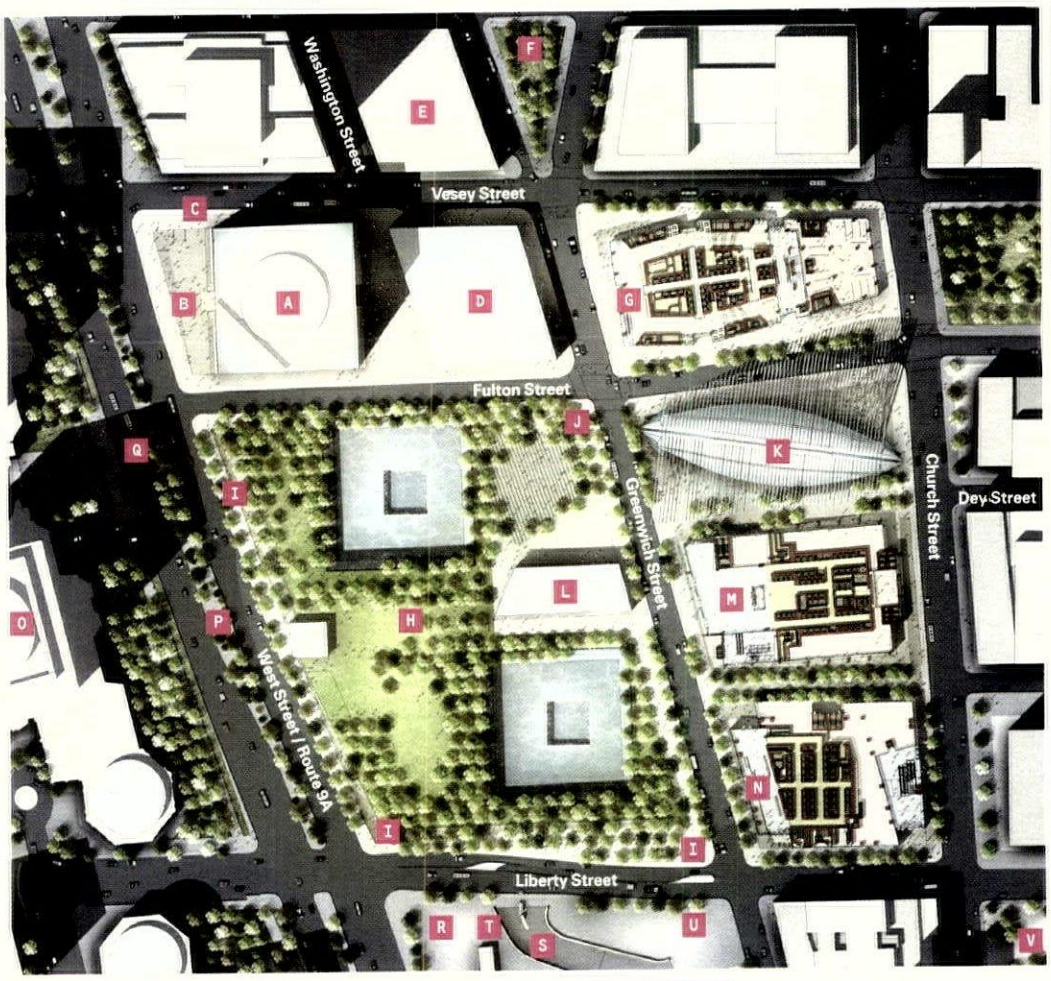


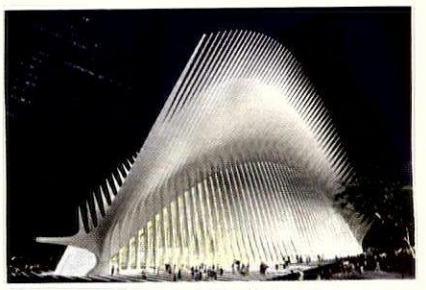
Silverstein and mall developer Westfield are locating two thirds of the **Foster tower**'s (G) retail at or above grade, and one third below. The tower is complex in section because it contains trading floors on lower levels, with a hotel and offices above. The design takes into consideration the slope of the site, incorporating cascading steps into a multi-level lobby. With its prime location and more urban engagement, this building could easily upstage the Freedom Tower, making Pataki's tower entirely redundant.

Grimshaw's **Fulton Street Transit Hub** at Fulton and Broadway (not shown on the map) won a recent victory when the MTA agreed to go ahead with the construction of a passage beneath Dey Street, linking to the Calatrava Transportation Hub (J), just one block west.



The Silverstein-issued **site plan** (right), rendered by Foster, shows the WTC Memorial (H) surrounded by steps along West Street, Liberty Street, and the southern part of Greenwich Street (I), with level access only at the junction of Fulton and Greenwich (J), opposite the PATH Station/Transportation Hub by Santiago Calatrava (K).





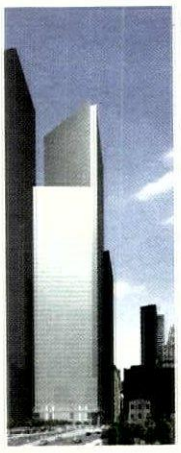
Calatrava's **Transportation Hub** (K) is a monument to the power of the Port Authority, costing $2 billion to accommodate 33,000 commuters daily. Its vast scale is out of proportion to its passenger flow (compare with the 500,000 commuters who pass through Grand Central daily). The station also contains a part of the underground Westfield shopping mall, which will link to the adjacent Foster (G) and Rogers (M) towers, and an underground tourist bus parking garage. Tourists will pass through the underground mall to reach street level and then cross Greenwich Street to enter the memorial plaza.



The landscaped terrace of the **WTC Memorial** (H) is split into small secure areas by the towers' old footprints/reflecting pools, entry building, ramps, steps, benches, and side walls that address the site's slope. It's plausible, too, that the memorial will have perimeter barriers for "public safety" (or to prevent spontaneous demonstrations). Animations on Silverstein Properties' site (viewed in December 2006) pan across West Street to the base of the Freedom Tower and appear to show 10-foot-high security mesh fences in the park across from the base of the tower. It is difficult to read from Foster's site plan (at right), but lines appear to show fences parallel to West and Liberty as well, creating a penned-in area within the park. Meanwhile, the severely downsized Memorial entry pavilion and visitor center by Snøhetta (L) will no doubt be dwarfed by the surrounding towers and serves merely as a light cover and security gate to the underground realm of the memorial.

The Department of Transportation (DOT) website shows that the PA will build a plenum under the recently reconstructed West Street to serve the PATH tunnels below, disrupting the street for the next three years. When completed, vent stacks will protrude from the sidewalk in front of the Winter Garden at the World Financial Center (O) and the traffic median (P). The DOT drawings also show a "Proposed Pedestrian Concourse" connecting the underground shopping mall under Fulton Street via a bank of escalators (Q) that ascend to the Winter Garden.

Though the block below Liberty Street, between West and Greenwich, was originally designated to be Liberty Park, the park has been relegated to the northwest corner of the site (R). The rest of site is destined to be occupied by a sloping entry/exit ramp (S) leading to the below-ground Port Authority Vehicular Security Center, which will house service areas for the memorial and route trucks and buses beneath the Greenwich Street towers to a parking lot beneath the Calatrava station. The site will be punctuated by 40-foot-high vents (T) for the underground security center. The site will also house Saint Nicholas Greek Orthodox Church (U), which was on the southwestern portion of the WTC site but was destroyed on 9/11. The new church (whose design has not yet been approved by the Port Authority) will be wrapped in diesel exhaust as it is placed between the ramp and another 40-foot-tall exhaust vent at Liberty and Greenwich.



Maki's tower (N) has an enormous entry on its east side, facing Cooper Robertson's Zuccotti Park (V). The majority of the commuters who arrive at Calatrava's station and work in Wall Street will pass through the underground mall (which continues through the Rogers tower) and exit through Maki's portal. Inside, the retail space climbs 85 feet up on the Church Street side from the underground concourse and then crosses through the building to Greenwich Street, terminating in a restaurant overlooking the memorial.

The DOT Environmental Impact Study (EIS) by Eng-Wong, Taub & Associates (posted on the Port Authority's website) reveals that, in 2015, 100 percent of the tourist buses heading toward the Vehicular Security Center on Liberty Street (entrance ramp, S) will go down Greenwich Street, past the memorial. The study also reveals that 100 percent of the buses exiting the center will go up Church Street and 90 percent will turn left at Fulton Street, spewing their exhaust and noise beside the memorial on their way to West Street.



Of the three tower designs Silverstein unveiled in late September, **Richard Rogers' tower** (M) was the least detailed. (All three teams are working to meet a March 1 deadline for schematic designs.) Rogers' crude, giant exterior trusses—a signature that also appears in his design of the Silver Cup Studios in Long Island City—will loom above Calatrava's delicate and costly "wings."



Cooper Robertson, designers of **Zuccotti Park** (V), acknowledged the site's natural downward slope and allowed the park to drop diagonally from its Church Street corner toward Wall Street. If the same idea had been applied to the memorial site, we might look forward to an incredible new civic space, wherein the natural slope creates a kind of open theater, allowing for performances or other free expressions.

CLOCKWISE FROM TOP LEFT: SKIDMORE, OWINGS, & MERRILL; DAVID SUNDBERG © ESTO; FOSTER AND PARTNERS; GRIMSHAW ARCHITECTS; PORT AUTHORITY OF NEW YORK & NEW JERSEY (TRANSPORTATION HUB); RICHARD ROGERS PARTNERSHIP; D. GRAHAME SHANE; MAKI AND ASSOCIATES; WTC MEMORIAL FOUNDATION; FOSTER AND PARTNERS (CENTER, SITE PLAN).

Arts Center, and WTC Transportation Hub; and the multi-level, glass-fronted commercial realms along Church and Greenwich streets, defined by the Silverstein towers.

Formal urban design guidelines, which until recently were expected to be released by the LMDC, would have formed these streetscapes. (Even as late as August 2006, LMDC board president Kevin Rampe was quoted in a *New York Times* article as saying that the agency would release guidelines in September.) Now the Port Authority is charged with the task of considering the voids between its real estate developments, voids that contain the civic life of the city. With so many of the site's designs now in refinement phase, even the imminent release of commercial and urban design guidelines—which the Port Authority promises to release in the coming months—seems moot.

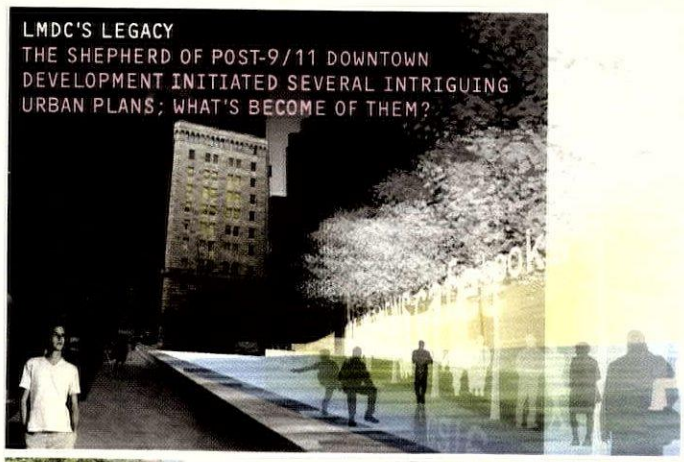
This sad situation might be contrasted with the more open process that accompanied the Atlantic Yards project in Brooklyn, wherein vociferous critics challenged the developer, Forest City Ratner, leading to the project's downsizing and improvements to Frank Gehry's design. No such democratic process has been applied to the WTC site since its inception nearly 40 years ago, when David Rockefeller, then the chair of Chase Manhattan Bank, influenced his brother Nelson, then state governor, to influence the Port Authority to create the corporate WTC complex. (David had something to gain: Chase had just built an expensive tower nearby and had a vested interest in the revitalization of the area.) The resulting WTC complex was recognized as an urban disaster long before it was destroyed on 9/11 with its vast, windswept podium and unremarkable, dull design.

Now we face a design disaster of a different order, with yet another dull tower looming over yet another roof-garden plaza. The title of Arad's memorial design, *Reflecting Absence*, states the current problem exactly: Absence of coordination now dominates all. There is no sense of a whole among the fragments, each of which will assert itself around the memorial. Each project stands on its own block, dealing with the land's slope toward the river with its own podium, stairs, and blank sidewalls.

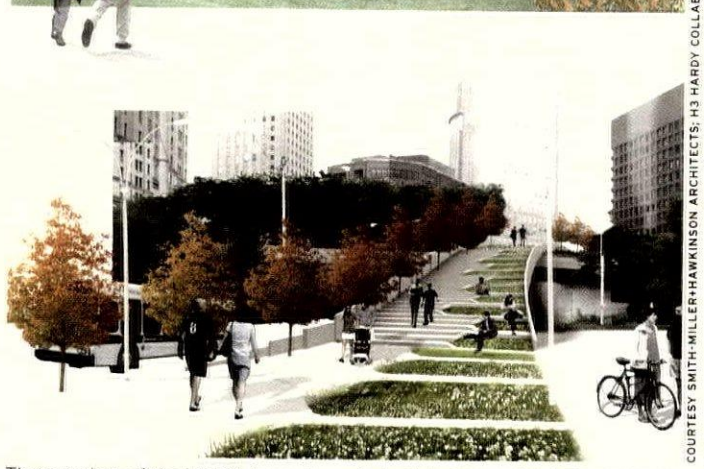
Everything is subservient to the Twin Towers' absence—from the memorial design, with its landscaped terrace divided into small secure areas by the original towers' footprints, entry buildings, ramps, steps, benches, and side walls; to the surrounding towers that rise high from their sites, matching in volume the absent towers. The result is a disjointed streetscape that is only now being addressed as an afterthought by the Port Authority. We can only imagine what would have come from the site had it not been for the appealing distraction of Daniel Libeskind's original masterplan, with its sad central void and towering (though pointless) symbols.

D. GRAHAME SHANE IS AN URBAN HISTORIAN WHO TEACHES AT THE COOPER UNION AND CITY COLLEGE. HIS MOST RECENT BOOK IS *RECOMBINANT URBANISM: CONCEPTUAL MODELING IN ARCHITECTURE, URBAN DESIGN AND CITY THEORY* (JOHN WILEY & SONS, 2005).

LMDC'S LEGACY
THE SHEPHERD OF POST-9/11 DOWNTOWN DEVELOPMENT INITIATED SEVERAL INTRIGUING URBAN PLANS; WHAT'S BECOME OF THEM?







COURTESY SMITH-MILLER+HAWKINSON ARCHITECTS; H3 HARDY COLLABORATION ARCHITECTURE; WEISS/MANFREDI

From top: Louis Nevelson Plaza is the result of a larger study by Smith-Miller + Hawkinson Architects to identify open-space possibilities in the blocks east of the WTC site; view west toward William Street. H3's design for Greenwich Street South proposed roofing over the entrance to the Brooklyn Battery Tunnel to create a park along with new residential and commerical space. Weiss/Manfredi's concept design for Park Row introduces a landscaped, terraced pedestrain connection to the elevated Police Plaza.

The mandate of the LMDC, formed by Governor George Pataki and Mayor Rudolph Giuliani in the aftermath of 9/11, was not only to oversee the rebuilding of the WTC site but to spearhead the comprehensive, integrated urban renewal of all of Lower Manhattan. To that end, it commissioned several major urban studies in areas below Canal Street by top-tier design firms, and encouraged them to truly think big-picture about rebuilding downtown. Weiss/Manfredi, H3 Hardy Collaborative Architects, Robert A. M. Stern, and Smith-Miller + Hawkinson were all awarded contracts, amounting to over $2 million in fees, according to research compiled by *AN* at the time of these particular plans' completion in 2004 (see "World Trade Windfall," *AN* 19_11.16.2004). When the LMDC announced last July that it would dissolve in the months to come, it maintained that its primary responsibilities—selecting a masterplan and memorial design for the WTC site and allocating more than $2.78 billion in federal grants toward fostering business, residential, and cultural growth downtown—had been fulfilled. Construction of the memorial and development of urban design guidelines for the site has been since delegated to the Port Authority of New York & New Jersey, but the fate of the urban studies the LMDC initiated has been more difficult to assess.

The LMDC was never intended to be the agency that implemented such plans. Moreover, there is never a guarantee that any commission will translate into a realized work. But the fact that so little has been publicly discussed with respect to urban design at the WTC site or its surrounding neighborhoods since 9/11 merits a closer look at these plans, and at how or whether the ideas they propose might be expressed in built form.

According to LMDC spokesperson John DeLibero, all of the above-mentioned plans have been transferred to the Department of City Planning (DCP). Rachaele Raynoff, DCP press secretary, confirmed that the DCP is in possession of them but could not specify how the plans are being prioritized. At present, the DCP's biggest initiative in Lower Manhattan is the East River Waterfront Study by SHoP Architects and the Richard Rogers Partnership.

One piece of news that gives reason to be optimistic that the plans won't end up in a drawer is Mayor Bloomberg and Governor Pataki's announcement in May 2005 of a "comprehensive allocation plan" for the LMDC's unspent $800 million. The plan earmarked $110 million to implement certain elements of the LMDC's urban plans, including the studies conducted by Weiss/ Manfredi, H3, and Stern. For some of the designers, the announcement was the last concrete news they received regarding their projects.

Raynoff confirmed that the DCP, together with the Department of Transportation (DOT), is currently studying one aspect of Weiss/ Manfredi's larger plan, which looked at the area surrounding the Brooklyn Bridge Anchorage (see "A View from the Bridge," *AN* 10_6.08.2005). The plan envisions connecting Chinatown to the seaport through streetscaping, and makes specific recommendations for reinvigorating the closed-off area under the Brooklyn Bridge and replacing the concrete retaining wall behind Police Plaza on Park Row with a grassy, stepped pedestrian path to connect the elevated plaza with the street.

After the architects presented the plan to the LMDC in 2005, the LMDC and other consulting city agencies focused on their recommendations for Park Row as a feasible project. Shortly after, as part of Mayor Bloomberg and Governor Pataki's allocation plan, $32 million was granted to fund components of their study and a related Chinatown study, including Park Row. As of yet, however, the DCP and DOT have not announced any concrete plans or schedule for the project.

Aspects of the Greenwich Street South Study, developed by a team of seven design and consulting firms headed by H3 Hardy Collaborative Architects, also appear to have a promising future. This study proposes decking over the existing entry to the Brooklyn Battery Tunnel (owned by the MTA), which currently separates Battery Park City South from the financial district south of the WTC site. The plan suggests that the new surface area of the deck would create valuable buildable space in an area where opportunities for large-scale development no longer exist. In that new space, it recommends the creation of a 2-acre park surrounded by residential and commercial developments, as well as a bus garage south of Morris Street that would decrease current street-level congestion and house buses that might be displaced by potential developments on the East River Waterfront and Pier 40.

At H3's last meeting with the LMDC in September, attending city officials agreed that if the engineering required to build the deck could be coordinated, the MTA would revisit the proposals. The DCP anticipates working with the Governor Eliot Spitzer's administration to realize this plan. Though the prospects for the plan seem positive, principal designer Hugh Hardy still worried, "With the fading of the LMDC, [the plan] doesn't have a champion." Senior associate John Fontillas added, "The unfortunate thing is that [the LMDC's former vice president of planning and development] Alex Garvin intended for all of these parts to knit together. With personnel changing, there's little institutional memory." Though the designers have not received any updates on the status of the plan, it has been allotted $40 million under the 2005 Bloomberg-Pataki initiative.

By comparison, aspects of Stern's Fulton Street Revitalization seem to be moving forward. With $38 million (again, part of Bloomberg and Pataki's 2005 initiative) approved by the LMDC board of directors in February 2006, the parts of the plan that have been retained for implementation, according to the DCP, include: enhancing the 35,000-square-foot Titanic Memorial Park and Pearl Street Playground, both set for completion in 2008; improving retail, facades, and streetscape elements along Fulton toward the East River; and creating a new open space at corner of Fulton and Gold streets. It is difficult to know, however, how close these elements are to the original design recommendations of Stern and partner on the study, Gensler. A public presentation of the study in 2005 was cancelled at the last minute, and even then, the plan was reportedly only in draft form (see "Fulton Street Plan Chugs Along," *AN* 12_7.13.05). Moreover, both then and now, the designers have declined to comment, barred by the LMDC from speaking about the plan.

The most tangible results from any of the studies are from Smith-Miller + Hawkinson's comprehensive urban study *Strategic Open Space: Public Realm Improvement Strategy for Lower Manhattan*. The study, which won a P/A Award in 2003, canvassed 500 acres of Lower Manhattan in the area roughly bound by Fulton, Church, and Water streets to identify possibilities for creating new public spaces and bolstering existing ones. One site, Louise Nevelson Plaza, a run-down traffic island at the corner of William and Liberty, stood out as a feasible location to move forward on right away. The architects worked with the LMDC and other consulting city agencies to draft construction documents, and had successfully gone through the majority of the approval process well before the LMDC began to phase out. Since the LMDC's dissolution, the Department of Design and Construction has taken over execution of the project, and has folded it in among its general infrastructure improvements on Liberty Street.

The design for the plaza involves a series of changes meant to create, in principal Laurie Hawkinson's words, a "24/7 open space" in an emerging mixed-use neighborhood. The park will feature benches of cast glass, new lighting and planting, and seven restored Nevelson sculptures that the artist herself donated to the park in the 1970s. The project will break ground this summer, and is expected to be completed in 2009.

The LMDC has never been forthcoming about its undertakings, despite the fact that these compelling urban design studies are nothing to hide. Even now, no one from the LMDC—including Kevin Rampe, chair of the LMDC board—will comment on the plans' respective fates. The arrival of Governor Spitzer, who has been critical of the way the LMDC has been operating, may bring a change in direction. A. J. Carter, spokesperson for Empire State Development Corporation, the LMDC's parent body, offered, "We are taking a fresh look at everything and re-evaluating what's been done and what needs to be done as we get started with the [Spitzer] Administration."

SAMANTHA TOPOL IS AN EDITOR AT *AN*.

FEBRUARY 2007

FEBRUARY

THURSDAY 1

Shaun Donovan
The New Housing Challenges: From Abandonment to Affordability
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Peter Eisenman, Rafael Moneo
6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

Lessons from Robert Moses
Daniel Doctoroff, Majora Carter, Anthony Coscia, Tony Hiss, John Sexton
Museum of the City of New York
1220 5th Ave.
www.mcny.org

School Buildings: The State of Affairs
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Rosemary Laing
Galerie Lelong
528 West 26th St.
www.galerielelong.com

FRIDAY 2

Anthony McCall
You And I, Horizontal (III)
Sean Kelley Gallery
528 West 29th St.
www.skny.com

DD Dorviller
Nottthing Is Importanttt
8:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

SATURDAY 3

Jason Schmidt
Deitch Projects
76 Grand St.
www.deitch.com

A New Architecture for a New Education
James McCullar, Gerold Lauber, Martin Schneider, et al.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

MONDAY 5

Catherine Ingraham, Benjamin Bratton, Sanford Kwinter, Elizabeth Grosz
Part Animal...
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

TUESDAY 6

Carl Riobo
The Evolution of the Urban Grid: European Cities
6:00 p.m.
Urban Center
457 Madison Ave.
www.mas.org

Dan Biederman, Anita Contini, Alanna Heiss, Michael Sorkin, Tupper Thomas, Robert A.M. Stern
The City As Stage
6:30 p.m.
Rockefeller University
Caspary Hall
York Ave. and 66th St.
www.archleague.org

Daniel Levinson Wilk
Behind the Scenes in Hotels
7:00 p.m.
General Society of Mechanics and Tradesmen
20 West 44th St.
www.generalsociety.org

WEDNESDAY 7

Roberta Smith
3:15 p.m.
Parsons the New School for Design
Swayduck Auditorium
65 5th Ave.
www.parsons.edu

Bruce Redford
The Antic and the Antique in 18th Century England
6:00 p.m.
The Grolier Club
47 East 60th St.
www.bgc.bard.edu

Philip Ursprung
All That Is Solid Melts into Air: The Phantom Pain of Architecture
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

THURSDAY 8

Kevin Bone, Albert Appleton, David Barkin, Peter Gleick, Gerard Koeppel
World Water: Perspectives on Freshwater Resources in the 21st Century
6:30 p.m.
Cooper Union
Great Hall
7 East 7th St.
www.archleague.org

Yung Ho Chang, Tina di Carlo, Ole Scheeren, Zianying Zha
China Dialogues
6:00 p.m.
Parsons the New School for Design
Swayduck Auditorium
65 5th Ave.
www.parsons.edu

Aspects, Forms, and Figures
Carol Bove, Aaron Curry, Anthony Pearson, et al.
Bellwether Gallery
134 10th Ave.
www.bellwethergallery.com

Emergency Room
P.S.1 Contemporary Art Center
22–25 Jackson Ave., Queens
www.ps1.org

FRIDAY 9

Family Pictures
Rineke Dijkstra, Anna Gaskell, Catherine Opie, et al.
Solomon R. Guggenheim Museum
1071 5th Ave.
www.guggenheim.org

SATURDAY 10

Portrait of Jamaica Bay
Museum of the City of New York
1220 5th Ave.
www.mcny.org

SUNDAY 11

Beatriz Colomina
X-Ray Architecture: Illness as Metaphor
5:00 p.m.
SculptureCenter
44-19 Purves St.,
Long Island City
www.sculpture-center.org

Vik Muniz: Reflex
Silicone Valley
Tom Sandberg: Photographs 1989–2006
P.S.1 Contemporary Art Center
22–25 Jackson Ave., Queens
www.ps1.org

MONDAY 12

David Van Zanten
Charles Percier and the Complexities of Neoclassical Composition in 18th Century Paris
6:00 p.m.
Bard Graduate Center
38 West 86th St.
www.bgc.bard.edu

Jose Oubrerie, Kenneth Frampton, Laurie Hawkinson
Completing the Incomplete: Le Corbusier at St-Pierre de Firminy
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

William McDonough
6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

Josiah McElheny
Projects 84
Museum of Modern Art
11 West 53rd St.
www.moma.org

TUESDAY 13

Carl Riobo
The Evolution of the Urban Grid: American Cities
6:00 p.m.
Urban Center
457 Madison Ave.
www.mas.org

Kent Barwick, Laurie Beckelman, Andrew Berman, Paul Byard, Paul Goldberger, Robert A.M. Stern
The Good, The Bad, and The Appropriate
6:30 p.m.
Rockefeller University
Caspary Hall
York Ave. and 66th St.
www.archleague.org

Arnold Aronson
Building Illusions, Then and Now
7:00 p.m.
General Society of Mechanics and Tradesmen
20 West 44th St.
www.generalsociety.org

Rediscovering Antiquity in the 18th Century: James "Athenian" Stuart in Context
Drew Armstrong, et al.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

Philip Taaffe
Gagosian Gallery
980 Madison Ave.
www.gagosian.com

WEDNESDAY 14

Momoyo Kaijima
Practice of Iki-iki Space
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

THURSDAY 15

Gwendolyn Wright
6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

Aline and R. Crumb in Conversation
Need More Love
7:00 p.m.
New York Public Library
455 5th Ave.
www.nypl.org

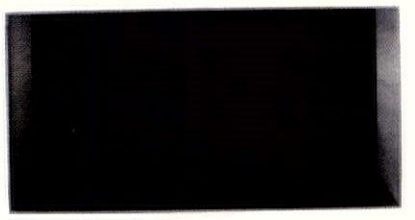
High Times, Hard Times
New York Painting: 1967–1975
National Academy of Design
1083 5th Ave.
www.nationalacademy.org

Isa Genzken
Francis Alys
Toba Khedoori
David Zwirner Gallery
525 West 19th St.
www.davidzwirner.com

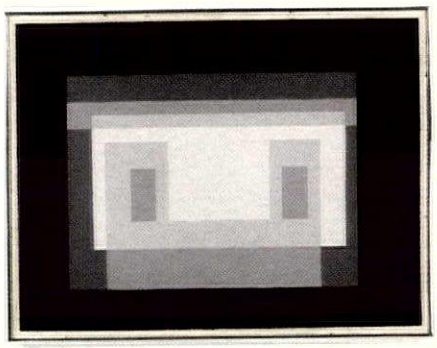
FRIDAY 16

A.A. Rucci, Kimberley Hart
Mixed Greens
531 West 26th St.
www.mixedgreens.com

Werner Herzog and Paul Holdengräber in Conversation
Was the 20th Century a Mistake?
7:00 p.m.
New York Public Library
455 5th Ave.
www.nypl.org



ELLEN PAGE WILSON / COURTESY PACEWILDENSTEIN

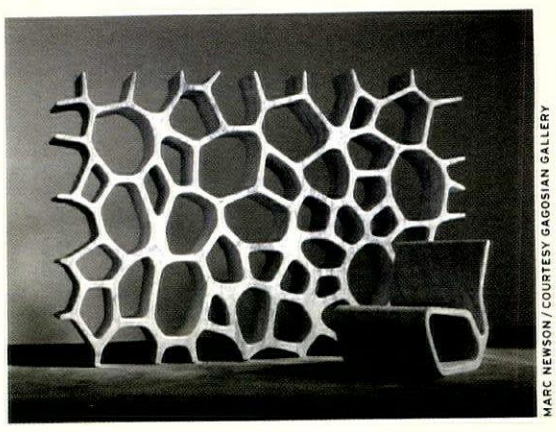


KERRY RYAN MCFATE / COURTESY PACEWILDENSTEIN

JOSEPH ALBERS/DONALD JUDD:

PaceWildenstein
32 East 57th Street
Through February 24

Donald Judd is most often mentioned in connection with minimalist contemporaries like Dan Flavin and John Chamberlain, whom he worked with closely and included in the large-scale installation space he founded in 1986, the Chinati Foundation in Marfa, Texas. This show at PaceWildenstein looks at a less familiar and potentially more revelatory relationship with painter and color theorist Joseph Albers. *Form and Color* is the latest in the gallery's series of exhibitions pairing the work of two artists—past exhibitions have looked at Willem de Kooning alongside Jean Dubuffet and Mark Rothko with Pierre Bonnard—and brings together 31 works from the last part of each artist's career. "Anybody of Judd's generation was very aware of Albers," said Pace founder and director Arne Glimcher. "There was a very disciplined, reductive use of form and color [in Judd's work], and that is also what Albers' work is about." Though the two met only once by chance in a parking lot, they maintained a written correspondence, which is excerpted in the exhibition catalogue.



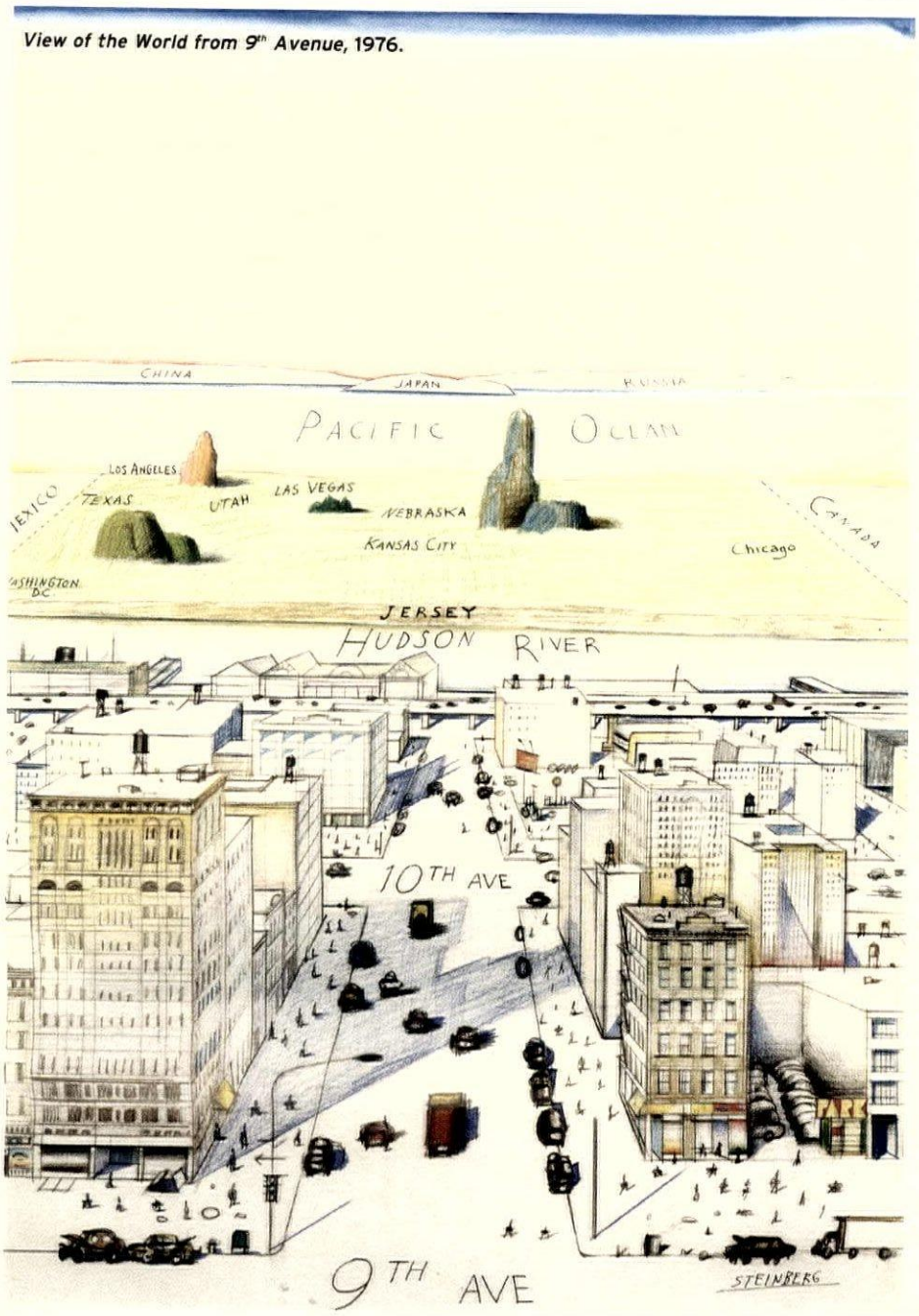
MARC NEWSON / COURTESY GAGOSIAN GALLERY

MARC NEWSON
Gagosian Gallery
555 West 24th Street
Through March 3

Fresh off the record-breaking sale of his aluminum and fiberglass *Lockheed Lounge* chair at Sotheby's, and being recognized as the 2006 Designer of the Year at Design Miami, the industrial designer Marc Newson has his very first gallery show. The limited-edition pieces range in scale from furniture to folding knives, and in material from marble to vacuum-pressed colored glass. Newson's investigation of technology and technique, however, is consistent: the *Extruded Chair* and *Voronai Shelf*, pictured above, are cut from single pieces of white Carrara marble. He has also resurrected Micarta, a sheet laminate made from linen and resin developed at the beginning of the 20th century, in the form of a table; he even plays his hand at designing a nickel surfboard. Get them while you can—all 12 of Newson's *Chop Top* tables reportedly sold at Design Miami in 20 minutes for $170,000 each.

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***View of the World from 9th Avenue*, 1976.**

Line Art

Saul Steinberg: Illuminations
The Morgan Library & Museum
225 Madison Avenue
Through March 4

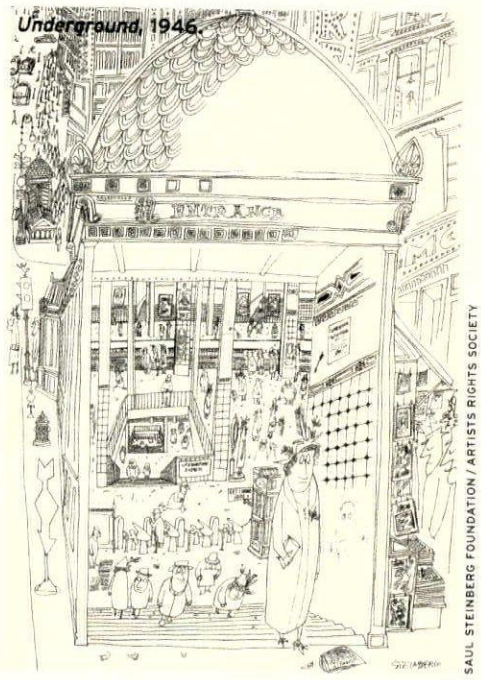
A City on Paper: Saul Steinberg's New York
Museum of the City of New York
1120 5th Avenue
Through March 25

New York's fragmented landscape and protean population gave Saul Steinberg, one of the city's most acute and expressive observers, seemingly endless fodder for his inventive cartoons. His 1975 *New Yorker* cover, *View of the World from 9th Avenue*, is arguably one of the best known—and certainly one of the funniest and most concise—depictions of the arch parochialism of Manhattanites. Simultaneous shows at the Morgan Library & Museum and the Museum of the City of New York give those very same people an opportunity to renew the acquaintance. (A smaller show at the Adam Baumgold Gallery closed on February 10.)

The Morgan Library's *Saul Steinberg: Illuminations* is the larger of the two; many of the 90 pieces in the show are those that cemented Steinberg's reputation as the thinking person's cartoonist. The show includes studies, collages, and sculpture that give a more well-rounded impression of the man's life and work beyond his commercial output. As someone who was born in Romania and educated in Italy, and then fled to the United States, Steinberg's immigrant eye was acutely aware of the peculiarities of different societies. This comes out in noteworthy images such as the intricate *Untitled (Paris/Sardinia)* from 1963 where two women boorishly describe favorite vacation places.

As well as playing with social mores and attitudes, Steinberg's drawings often played with means of visual representation: He seldom let the viewer forget that a drawing is both a representation and a means to represent. One less frequently seen piece of this sort is *The Line* (1954), which was commissioned for the walls of a labyrinth at an architecture and design triennial in Milan. The 33-foot-long drawing starts self-referentially: The artist's hand creates the horizontal line that sets forth the theme and source of the drawing's visual and verbal puns. It becomes a laundry line, then the baseline of a house seen from a top-down perspective, and on to a horizon. In the exact center of the drawing, it becomes a railway terminus, as if to say, "This is the end of the line!" We follow it along through table edges, airstrips, and so on until the artist's hand again closes the drawing.

A City on Paper, Saul Steinberg's New York, at the Museum of the City of New York, continues to highlight this practice of humorous visual critique by showing his work alongside examples of the multitude of genres he parodied. A viewpoint neutral drawing of



***Underground*, 1946.**

SAUL STEINBERG FOUNDATION / ARTISTS RIGHTS SOCIETY

the Cities Services Building is shown against *Chrysler Building, 42nd and Lexington* (1982), where the ground-level-craned-neck view of the landmark skyscraper has, in a twist of perspectival logic, diminished against its neighboring buildings, which are rendered isometrically. Berenice Abbott's photograph *City Arabesque* (1938) is displayed alongside Steinberg's *Looking Down* (1988), in which a view from a sparse room tumbles to the traffic many floors below; it is like the vantage point one has in the split second before a roller-coaster's inexorable descent. These curatorial decisions are undoubtedly the show's strength, because they place Steinberg within broader traditions of representation and rescue him from the moribund debate about whether cartoons are high art or low. Unfortunately, this enlightened (and enlightening) approach isn't consistent throughout the show; a solid two-thirds of the work is installed traditionally.

The works in both of these exhibitions underscore that Steinberg's light touch should not be confused with thoughtlessness. As Italo Calvino wrote in *Six Memos for the Next Millennium*, lightness can be either thoughtful or frivolous; at best, lightness is precise and determined, not vague and haphazard. In Steinberg's sharp and surely drawn observations, visitors to these shows will get an extraordinarily clear example of this distinction.

ANDREW ATKINSON IS PROFESSOR OF DIGITAL PHOTOGRAPHY AT MONTCLAIR STATE UNIVERSITY IN MONTCLAIR, NEW JERSEY.

LOCATION IS NOTHING

Location, Location, Location! Is Provincial a Bad Word?
The Cooper Union, The Great Hall
7 East 7th Street
January 10

In a recent panel discussion focused on globalization and the arts, *The New York Times* architecture critic Nicolai Ouroussoff asserted that he agreed with Rem Koolhaas when he confided that "New York is dead."

Ouroussoff was one of six speakers, including San Diego architect Teddy Cruz and the Ethiopian-born, New York–based artist Julie Mehretu, in a session entitled *Location, Location! Is Provincial a Bad Word?*, organized by the New Museum of Contemporary Art in conjunction with the School of Art at Cooper Union. Comparing New York to his former home city, Los Angeles, Ouroussoff said that New York is far more parochial in its mindset: "Provincialism is only a case in the minds of New Yorkers, who see New York as a cultural center."

Moderated by New Museum chief curator Richard Flood, the discussion also included Saskia Bos, dean of the School of Art at The Cooper Union, and Roger Buergel, a curator and artistic director of documenta 12. Each speaker had a ten-minute presentation. While Ouroussoff spoke about the changing dynamic of global cities, Cruz focused on how the economic dichotomies of San Diego and Tijuana impact his work and the overall built environment of those two border cities. Bos read from prepared notes about regionalism and globalization, and Mehretu described how, as an artist, she is "acting as a social agent in a specific time and place." Buergel tried to tie loose ends, asking, "What is the relation between art-making on one hand and exhibition-making on the other hand?" Despite his attempt to relate the discussion to previous speakers, the presentations seemed independent and not necessarily related to each other.

Ouroussoff pointed out that most of the great contemporary American architects work on the periphery, not the center. Los Angeles has produced the bohemian fantasies of Richard Neutra, Pierre Koenig, and now Frank Gehry and Thom Mayne. "They found a meaning in the local, the radical blend of the natural and the man-made, not the suffocating [atmosphere] of New York. At the same time, New York produced SOM and the New York Five," he observed as the audience chuckled. "The cultural energy coming out of New York has only been in the recent decades."

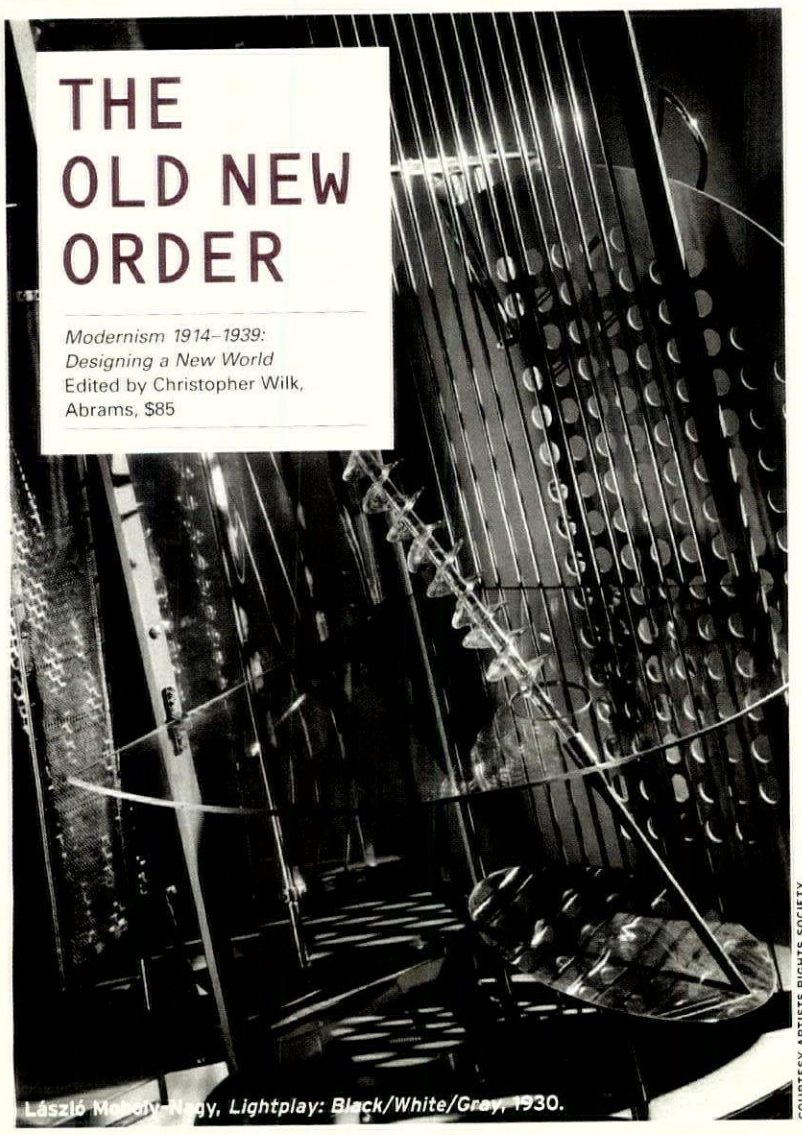
As proof of New York's general torpor, he cited the planning and design efforts at Ground Zero. "At Ground Zero, what has been produced? The Freedom Tower says more about our paranoia than about our best aspirations," he lambasted. "We are now moving to a more generic view of 'city' based on what is safe and sanitized. Cities are now being developed based on conformist values of the suburbs."

The next panel in the Hot Button! series, *The It Factor: What Makes Something Hot?*, will include Mayer Rus of *House and Garden* magazine and Anthony Vidler, dean of the Irwin S. Chanin School of Architecture at The Cooper Union, on March 28.

JOHN E. CZARNECKI IS ACQUISITIONS EDITOR AT JOHN WILEY & SONS.

THE OLD NEW ORDER

Modernism 1914–1939: Designing a New World
Edited by Christopher Wilk,
Abrams, $85



László Moholy-Nagy, *Lightplay: Black/White/Gray*, 1930.

COURTESY ARTISTS RIGHTS SOCIETY

The shock delivered by the first explosion of modernism in architecture and the arts is both palpable and fresh in this overview, *Modernism 1914–1939: Designing a New World*. It is the catalogue for a landmark exhibition that drew large crowds to the Victoria & Albert Museum in London last summer, and is likely to enjoy the same success in its reprise at the Corcoran Gallery in Washington, D.C., when it opens on March 17.

What makes the book, edited by the show's curator, Christopher Wilk, so essential is its inclusiveness, its wealth of unfamiliar imagery, and the lucid way its contributors analyze the interplay of different disciplines, aesthetic movements, and ideologies. In his introductory essay, Wilk seeks to define what modernism was by going back to its earliest definitions, tracing back to the philosophers of the Enlightenment and their quest for "the rational organization of everyday social life." For him, "Modernism is a loose collection of ideas as opposed to a style," the subsequent essays explore different aspects of the movement, such as its cult of nature, or the strong strain of Utopianism that manifested itself in the early years of the Soviet Union and became a guiding principle of the social democracies of Europe.

Though the starting point of Wilk's history is given as 1914, the story (and the book itself) really begins in 1919 with a quote from Walter Gropius: "The old forms are in ruins, the benumbed world is shaken up, the old human spirit is invalidated and in flux towards a new form. We float in space and cannot perceive the new order." Out of the chaos, upheaval, and destruction of World War I came the Bauhaus, De Stijl, Mies' astonishing skyscrapers, and the Constructivists' daring. Within a decade, a new order had been established.

For the most part, the book deals with modernism as it developed in Europe, and it's refreshing to view it from this standpoint. Most Americans were introduced to modernism as a style, stripped of its intellectual baggage and political dreams. *The International Style* exhibition that Henry-Russell Hitchcock and Phillip Johnson organized at the Museum of Modern Art in 1932 went on tour to department stores across the country, and while that did move the movement beyond New York, it also branded the new architecture as a collection of white cubes with flat roofs and ribbon windows. There were few takers, and the new architecture had to wait for limited acceptance until after the war, when it was repackaged as a pragmatic approach to living. Even then, reactionaries excoriated it as an alien import.

Contemporary architects can only marvel at the hubris of European artists and designers who believed they could reorder society, and even as they failed, created glimpses of a better world. But as Wilk's book reminds so thoughtfully, it was an extraordinarily fertile period, and many of its achievements, however limited they may be, have endured. The best of the work gathered in this catalogue—from Mies' Berlin *Siedlungen* to the chairs of Aalto—is more popular today than when it was new. Some of the furniture has never gone out of style or production, and long-forgotten prototypes are belatedly entering the market. While some might say this represents the triumph of modernism-the-style over modernism-the-movement, the book also reminds us how astonishing and inspiring the ideas were that grew out of those two turbulent decades.

MICHAEL WEBB IS AN ARCHITECTURE AND DESIGN WRITER BASED IN LOS ANGELES.



Alvar Aalto's Paimio Chair, 1930.

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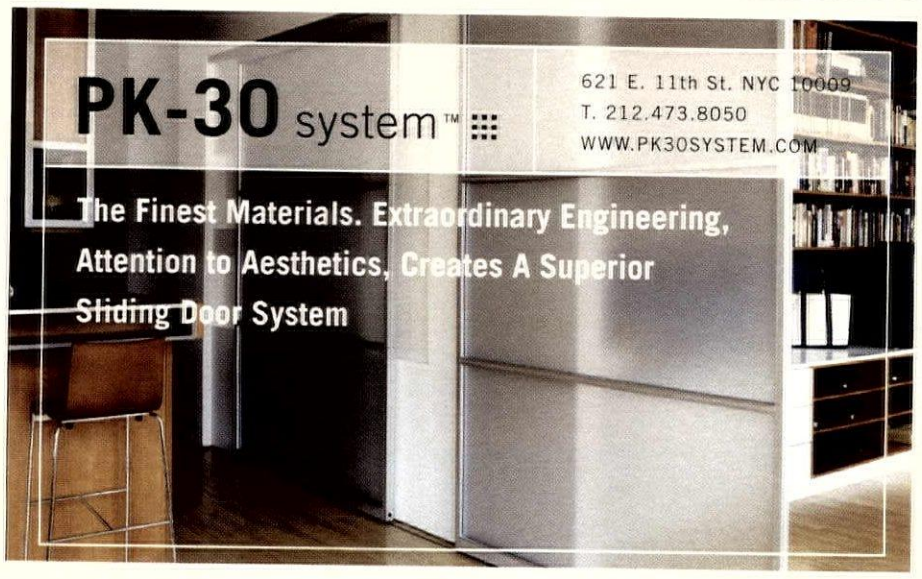
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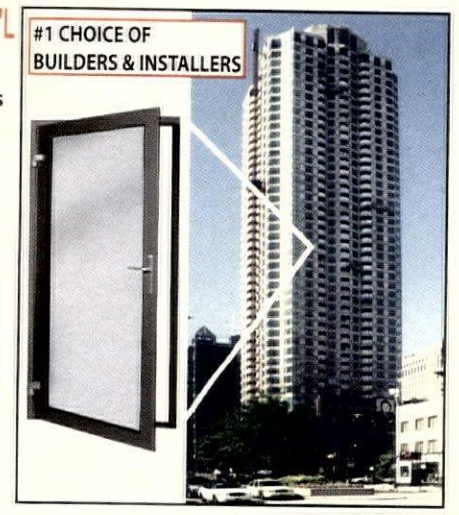


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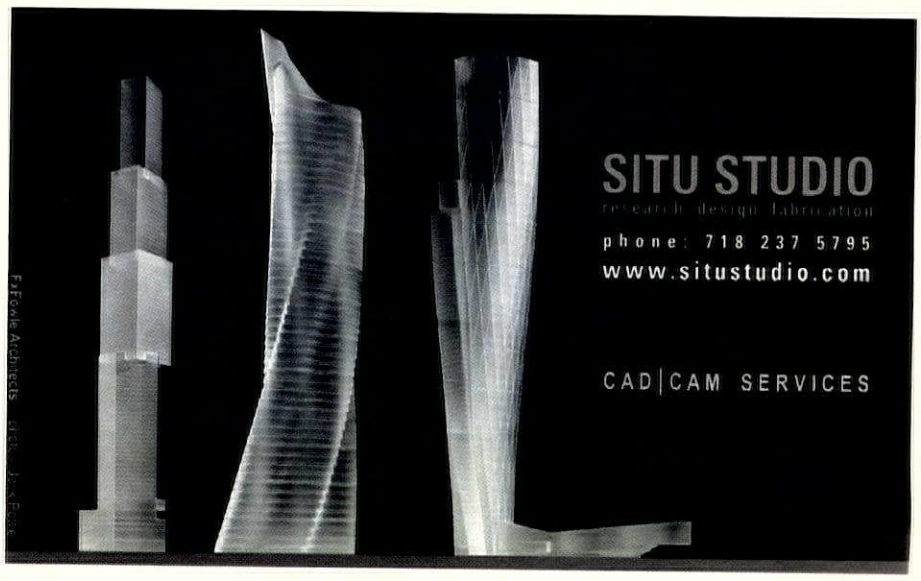


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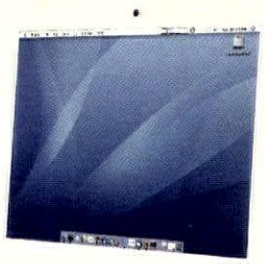
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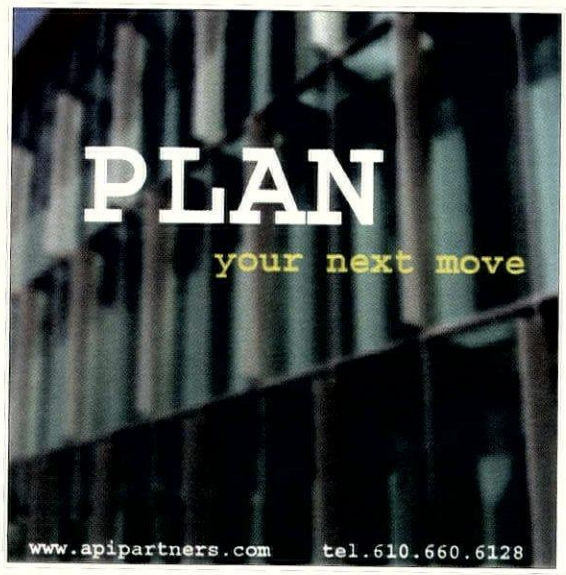
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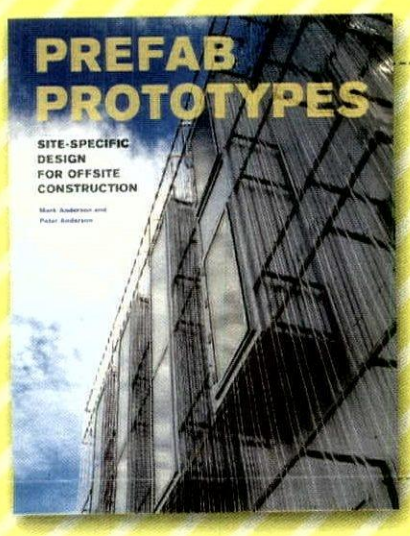
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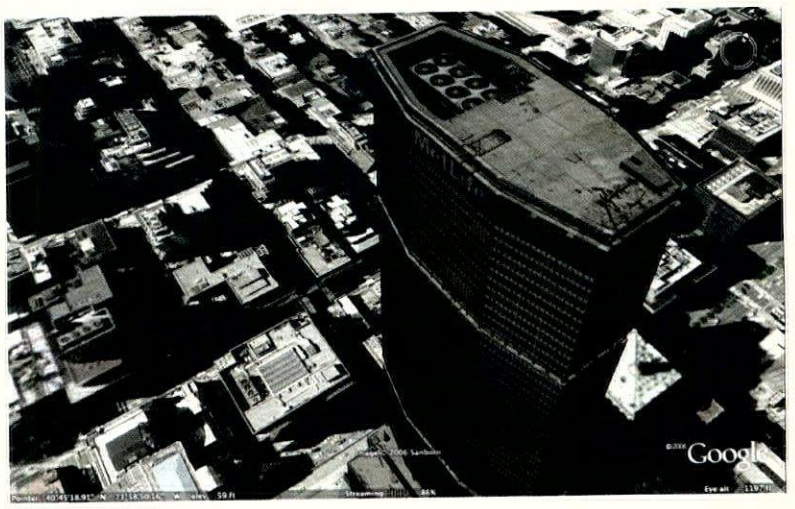
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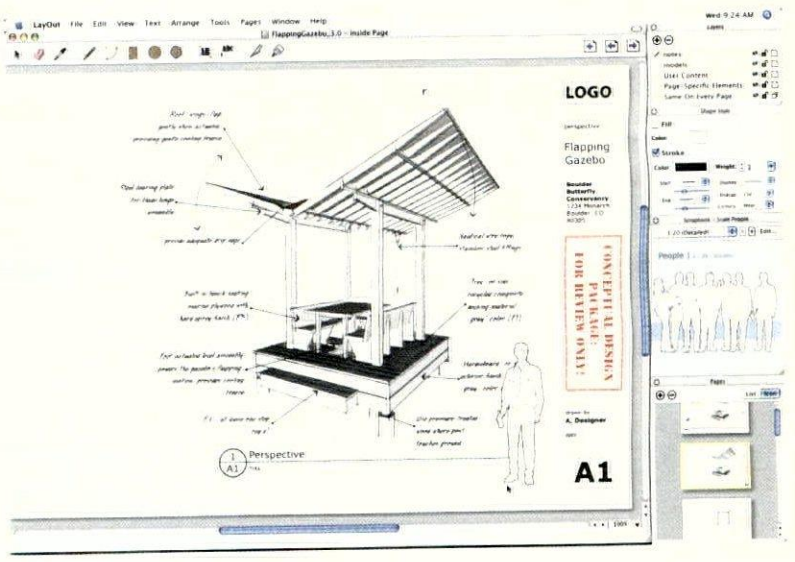


RESOURCES

IN CONSTRUCTION: African Burial Ground Memorial (p. 8): Tasos Papathanasiou and Timothy M. Lavin provided geotechnical and civil engineering from Langan Engineering & Environmental Services, 360 West 31st St., New York, NY 10001, 212-479-5400, www.langan.com. Structural engineering by Robert Silman Associates, 88 University Pl., New York, NY 10003, 212-620-7970, www.rsapc.com. Landscaping designed by Elizabeth Kennedy and EKLA, Brooklyn Navy Yards, Building #275, Ste. 202, Brooklyn, NY 11205, 718-596-8837, www.eklastudio.com. Granite cut and inscribed by Polycor Granite Bussiere, 1040, rue Bussiere, Saint-Sebastien, Quebec, 819-652-2000, www.polycor.com. Metal railings fabricated by Model Iron Works, 375 Western Hwy., Tappan, NY 10983, 845-359-0770.
OPEN: Varietal (p. 11): Wine glasses cut by Laurie Korowitz-Coutu at Urban Glass, 647 Fulton Street, Brooklyn, NY 11217, 718-625-3685, www.urbanglass.org. Custom steel plate for chandelier fabricated by Daniel Bailey and his firm Hard Décor, 718-366-2605, www.hardecor.com. Bar countertop fabricated from Silestone by Mosaic Creations, 2 Ave. C, Newark, NJ 07114, 973-642-7900. To learn more about Silestone natural quartz, call 866-268-6837 or visit www.silestoneusa.com.

PRODUCTS





Google SketchUp 6
Google, Inc.
www.sketchup.com
The sixth release in as many years since @Last Software developed SketchUp, the latest version aims to stay true to the function of providing simple modeling for architects and designers while interfacing even more completely with the functions of Google Earth—SketchUp's parent company since April 2006.

"We have always hung our hat on SketchUp being a fast model that's easy to learn," said John Bacus, product manager for Google SketchUp. Instead of requiring years to master, the program takes weeks, thanks to its small and intuitive toolset, allowing designers and hobbyists alike to sketch ideas and designs as fast as they can dream them up. But don't be fooled by the simple program interface: SketchUp maintains that it can be as precise as CAD if it needs to be, but designers don't encounter that complexity in the program until it is desired. In addition, users can easily share their work with the office or the world, via the 3D Warehouse hosted by Google. SketchUp designs can be situated in the right geographic location in Google Earth (top).

The new release, which is available in a free and Pro version, introduces three main functions. Photo Match allows users to import a photograph and build a 3D model of the photographed object, or use a photograph as a background to an already built model. Styles offers a new collection of display settings, most notably the Sketchy Effects, which renders lines as if they were drawn by hand. "The way that you draw makes a great impact on how you communicate your design," Bacus said. "We've heard from the beginning that high-quality photo-realistic rendering is useful at the end to sell, but not at the beginning. There's too much detail." Finally, in response to feedback from the graphic design community, SketchUp 6 includes a tool for modeling three-dimensional text.

The significant difference with SketchUp Pro, which is available for $495, is the introduction of a beta version of LayOut, a page-layout function allowing designers to pull any of the work they have done into high-resolution presentation documents (bottom).

With Google Docs & Spreadsheets menacing Microsoft's dominance of the word processing and number crunching market, maybe Autodesk and Gehry Technologies should be worried about Larry and Sergey's latest business venture.

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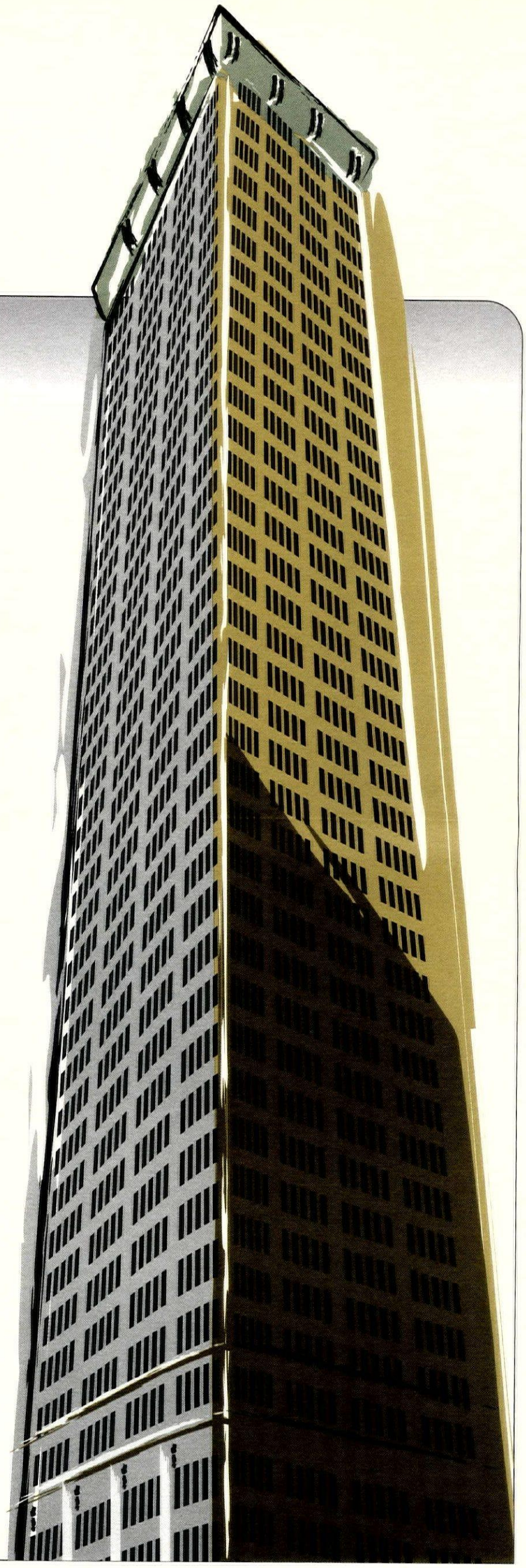
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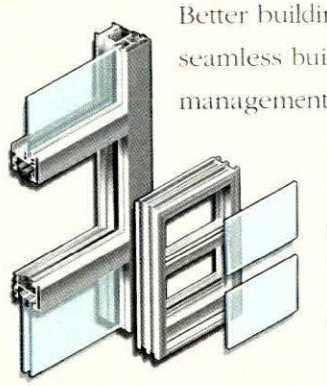
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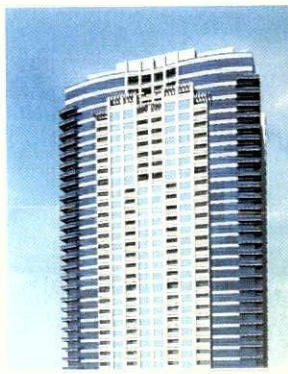
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